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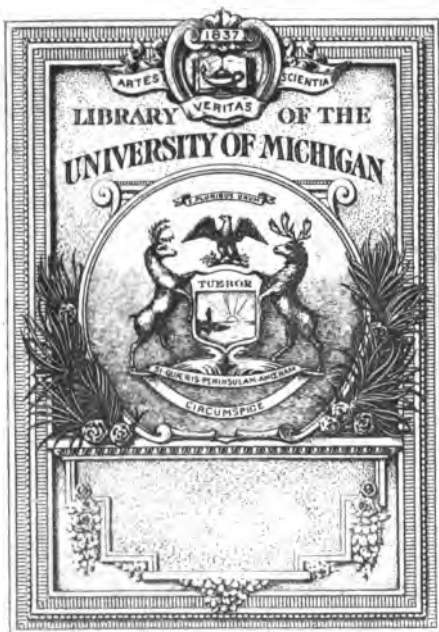
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THE RHINE, SWITZERLAND, FRANCE,
AUSTRIA, AND ITALY.

WITH MAPS.

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NOTE TO THE TENTH EDITION.

FOR this tenth annual edition the book has been carefully examined, and such changes and corrections as were necessary to bring the information contained in it fully up to date (March 1, 1881), have been made. The editor believes that the revised "Guide" will be found in all respects true to its name, and a trustworthy *vade mecum* for the vacation tourist of 1881.

The editor would repeat his acknowledgments to friends and correspondents for information and suggestions that have been of material service to him in the work of revision. He trusts that they will continue to aid him in the same way. Many of the details of the book are anything but "constant quantities," and it would be remarkable if some changes in them did not occur without his receiving prompt intelligence thereof. A hotel may be shut up, or a new proprietor may give it a new name, or in some cases its character may become better or worse; the days or the hours of admission to a museum or picture-gallery may be changed, or an art collection may be transferred from one building to another; and a new edition of the "Guide" may be printed before the editor hears of the alteration. He will be grateful

for information on any of these minutiae, no less than for the correction of more serious errors, should such be detected.

The guide-books published in Europe are not revised every year. A large edition is printed, and until this is sold off no revision is made. New editions of Baedeker's "Guides" — the most convenient and the most trustworthy of their class — are published at intervals ranging from three to six years and the same is true of Murray's well-known "Hand-books."

The editor of this *Satchel Guide* means to keep up his original plan of a yearly revision, hoping thereby to make the little book more serviceable to the tourist. He is grateful for the encouragement he has already received, and will strive to deserve the continued favor of the travelling public.

Letters intended for the editor may be addressed to *Editor of Satchel Guide, Riverside Press, Cambridge, Mass.*

PREFACE.

SOME of the distinctive features of this little book are implied in the title. It is a "*satchel* guide" — not too large to be carried in a hand-bag or in the pocket. It is a guide "for the *vacation* tourist," who can spend but three or four months abroad, *not* a general guide to all Europe for those who take a year or more for the tour.

It differs from other guide-books also in describing one *continuous* route, arranged to take in the maximum of what is best worth seeing, with the minimum of travel. This will save the tourist both money and time; and however lavish he may be of the former, he cannot afford to waste the latter. It will also save him the fatigue of needless journeying, and the "bother" of *combining* a multiplicity of *detached* routes into one. In England, for instance, the routes laid down in guide-books usually radiate from London. One must either return to London in each case, and take a "new departure" from there, or he must study out for himself a route that will include what he wants to see without all that superfluous travel. Some have no difficulty in doing this, but to most people, especially on foreign ground, it is peculiarly bewildering and perplexing, and many will not even attempt it. It might seem, on the other hand, that our plan restricts the tourist to

one line of march, from which he cannot vary without losing all the advantages we claim for it. This is not the case. The track that we have marked out is diversified by many *digressions* on either hand, which are themselves so arranged that their connection with the main line is at once easy and economical. At many points we have shown how the route may be reversed, abridged, extended, or exchanged for a wholly different one. In Switzerland, which is a very labyrinth of routes, we have sketched *all* the leading ones, and have explained how they may be divided, combined, and rearranged, to suit the taste or convenience of almost anybody.

We have had in mind also the wants of the *pedestrian*, and have told him where it will pay him well to walk, and where he cannot afford to do it. This is a new feature in an American guide-book, and it has been carefully worked up. The author has tried most of the "tramps" that he recommends — as well as some that he advises the reader *not* to attempt.

Another feature that we may claim as unique is the full and specific information for the benefit of those who wish to travel as *cheaply* as possible.

It is an advantage to the thrifty or impecunious traveller to know the many little ways in which he may save money without sacrifice of comfort, as in the choice of hotels for example. We have aimed to show when, where, and how this may be done, and in what cases to be "penny-wise" would be "pound-foolish;" and we have endeavored to put our suggestions into such form that the reader may be able to weigh them fairly, with due reference to his personal tastes, habits, and circumstances.

CONTENTS

	PAGE
INTRODUCTORY HINTS	ix
IRELAND	I
ENGLAND	11
SCOTLAND	19
ENGLAND (<i>continued</i>)	35
BELGIUM AND HOLLAND	86
THE RHINE AND GERMANY	98
SWITZERLAND	128
FRANCE	156
AUSTRIA	184
ITALY	199
THE TRAVELLER'S CALENDAR	287
APPENDIX	298
INDEX	313
MEMORANDA.	

MAPS.

<i>Great Britain and Ireland.</i>	I
<i>Continental Europe</i>	86
<i>The Rhine and Switzerland, etc..</i>	98

THE MAPS.

THESE maps have been made expressly for the book, and on the same plan as the book. They are meant to be a compact and convenient substitute for larger maps crowded with details which one does not need, and which make it harder for him to find what he does need. The tourist must have Bradshaw's British and Continental "Railway Guides" for their time-tables, and these books contain large folding maps that show every railway and every station in Europe; but for ordinary reference a "clue map" to which one opens as to any other page, and on which he sees at a glance what he seeks, is much to be preferred.

Although much detail is purposely omitted, the maps show all the routes described in the book, with many others that may be of use in combining and rearranging them. All the larger towns, whether mentioned in the book or not, are set down, the smaller ones, like the minor railways, being omitted for the sake of clearness.

On all the maps railways are indicated by continuous lines; other routes (by steamer, coach, diligence, or bridle path) by dotted lines.

The sixpenny atlas published by Gaze & Son, London (see page 306), will be found a convenient pocket companion to the "Guide."

INTRODUCTORY HINTS.

BEFORE THE START. *Money* for the trip is best taken in the form of a "letter of credit" from some trustworthy banking-house. Decide how much you will spend abroad; allow a margin of twenty-five or thirty per cent. for contingencies, and get the letter for the gross amount. Take with you in English sovereigns only enough to cover "extras" on shipboard and the first few days of travel after landing at Queenstown or Liverpool — say, ten sovereigns, if you are travelling alone. The letter will contain a list of banks in all the leading cities of Europe, at which you can draw from time to time what you need. This obviates the necessity of having any larger amount of cash in pocket than will suffice for two or three weeks' expenses.

If you expect to spend only two or three hundred dollars abroad, it is as well to take one hundred of it in sovereigns, and the remainder in the form of one or two drafts on London. In cashing the latter, take part gold and part Bank of England notes, which are more portable, and often command a small premium on the Continent.

In London the only headquarters for tourists is the "American Exchange and Reading Room," 449 Strand (a very central and convenient situation), where you will find American newspapers, lists of American arrivals in London, etc., and where it will be well to have your London letters addressed. In Paris, several of the leading bankers afford somewhat similar accommodations to their *clientèle* of travellers. The "Anglo-American Times" in London, "Galignani's Messenger" in Paris, and "The Continent"

in Geneva, publish full lists of recent American arrivals, which are convenient for consultation if you wish to get track of friends and acquaintances in Europe.

With regard to *outfit* the tourist must be governed in the main by his ordinary tastes and habits. A few suggestions, however, may be of service to one who travels *en garçon* and economically, and who intends to *walk* more or less. On the voyage, warm clothing is indispensable, even in July and August; and for lying round on deck, especially if you are sea-sick, old clothing that you would hardly use anywhere else is to be preferred. But this marine toggery you need not carry with you in all your trans-Atlantic wanderings. The sensible course is to take for wear on the voyage a comfortable winter suit that has seen its best days, an old thick overcoat, with a travelling shawl or "rug," if you happen to have one, and a soft felt hat; and to leave these at Liverpool (or at any convenient place after landing) for use on the passage home. Pack them in some old carpet-bag that you take for the purpose, or even do them up in stout paper; label the bag or parcel distinctly, and put it in charge of the hotel-keeper until you come or send for it.

In addition to this sea-going gear the less luggage you have the better. If possible, pack the remainder of your outfit in a leather or canvas bag or valise, not too large to take into a railway carriage with you. It is well enough to be independent of cabs and porters for short distances between station and hotel, but that is not of so much importance—for cabs and porters are very cheap in Europe—as being able to keep possession of your "traps" while travelling by rail. There are no "baggage checks" on European railways, and you cannot be sure that a trunk will be landed at its destination unless you look after it yourself. It is necessary also to bear in mind that trunks cannot be put aboard a train at the last moment, as in this country, but must be delivered at the station at

least *five minutes* before the time fixed for departure.* There is also much delay in sorting and delivering luggage at the journey's end. It is no unusual thing to have to wait half an hour before you get your trunk ; and where a custom-house examination is necessary you may not get it until the next day, if the train arrives later than a certain hour.

In some parts of the Continent, moreover, there is an extra charge for all baggage that you cannot take in your hand. At custom-houses, too, the "carpet-bagger" has an advantage over the man encumbered with trunks. Instead of being detained for half an hour or more, and having his wardrobe more or less ransacked, he is usually allowed to go on his way with no examination at all ; or if detained as a matter of form, he has only to take his bag to the first officer he sees and ask him to look at it, — and merely to *look* into it, after one has unlocked it, is the most that is ever done in such a case.

If you make many purchases abroad, defer them, if possible, until just before your return, and buy an extra bag (or a trunk, if need be) to pack them in. This is easily managed if you visit Paris late in the tour and spend a day or two in London on returning to England, as you will do most of your shopping in those cities.

The *clothing* to put into the bag must be chosen to suit yourself, bearing in mind that you will need somewhat warmer garments than for summer travel at home. Our own choice would be a "business" or "tourist" suit of gray wool, not so light in hue as to be easily soiled nor so dark as to show the dust, and a genuine *gray* — pure black and white mixed — not a "fancy" mixture that soon fades on exposure .o

* Even if the train does not start on time, it is usually impossible to get baggage on board later than five minutes before the hour *appointed* for departure. The ticket-office also closes five minutes before the train is to start, and you cannot get on board without a ticket under any circumstances.

sunshine. Such a suit can be bought in England — ready-made or made to order — for considerably less than it would cost here.* A limited supply of linen will suffice, as washing is done at twenty-four hours notice in any foreign hotel. Paper collars are even cheaper than at home, and one may wear them while travelling if not at other times ; but on that point, as with regard to wearing other than white linen shirts or shirt-fronts, consult your own taste. For under-clothing, woollen is preferable ; and for Alpine heights and other cold places we should provide thicker under-wear rather than take any overcoat except a light waterproof one. For the latter our own choice would be woollen, though some people like india-rubber ; either costs rather less in England than here. Woollen hose are far more comfortable than cotton, especially for the pedestrian ; and easy boots or shoes are a *sine qua non* — stout soles with soft “uppers,” if you would walk with feet unblistered and ungalled. You will need only the pair that you wear (cheaply replaced in any emergency), if you have slippers in your bag. An umbrella is a necessity in Great Britain and “a handy thing to have” elsewhere ; and one that is both light and strong can be bought abroad at half the Yankee price. On “tramps” of more than a single day a

* That is, forty to sixty shillings for a complete suit — coat, vest, and what the average Yankee designates as “pants.” The difference in prices between the two countries is, however, by no means so great as it was a few years ago. Ready-made clothing here is now much cheaper than it was, while there it is somewhat dearer ; but for the same money you can still get a better quality of goods abroad than at home. Until recently light or “gossamer” india-rubber overcoats (unless imported articles) were not to be found in this country, but now they are made here of as good quality as in Europe, and almost as cheap. Linen, underclothing, hosiery, and gloves continue to be decidedly cheaper there ; and the same is true of boots and shoes, especially the better kinds. But there as here prices will be found to vary a good deal in different classes of shops (for example, in Regent Street compared with Cheapside in London), and shopping requires care and judgment, as it does everywhere else.

small satchel with shoulder-strap will be useful for such articles as you want over-night ; the heavier bag being of course sent along by rail or diligence.

A dress suit of black is superfluous unless you expect to go into society where it would be awkward to appear without it ; and if that happens only now and then, it is better to make some temporary arrangement than to be loaded down all the way with two "changes of raiment."* But, after all, in these matters every man must be a law unto himself. If he cannot be comfortable without what Artemus Ward calls his "store clothes," let him by all means take them with him. It is nevertheless the fact that many gentlemen, and even reverend gentlemen, have made the tour of Europe in the Bohemian guise—if you choose to call it so—that we have recommended above.†

* On this point, a New England clergyman, writing to one of our leading journals, remarks : "It is all nonsense to think that because boys of ten or twelve wear silk hats and black kids in Cork or London, a transient traveller must go in black and be bothered with a 'stove-pipe' and a thousand unecessaries. Wear your Panama or slouch hats as you like. To be sure, if you expect to go to the most fashionable operas and theatres or to visit the Pope, you will need a black suit. But hotel-waiters—the most clerically dressed people you meet—are always glad to accommodate you for a franc or a shilling. Tailors will do the same for a little more. And as to going to *table d'hôte* in gray, I found no trouble, and never was aware of any offence being given to landlord or visitors. Church, also, I always attended in gray."

† We have not the masculine presumption to dictate to the ladies what *they* should take for wear at sea or on shore, but they will allow us to suggest that there is some very sensible advice on this head in that bright and racy book, "An American Girl Abroad." *Par exemple*, Miss Trafton recommends "a double gown or woollen wrapper, in which you may sleep ; flannels (even though you cross the ocean in summer) ; merino stockings ; warm gloves or mittens ; as pretty a hood as you please, only be sure that it covers the back of your head, since you will ignore all cunning craft of hair-dressing for a few days at least, and even after you are well enough to appear at the table, perhaps. Bear in mind that the Northern Atlantic is a cold place, and horribly open to the wind *at all seasons of the year* ; that you will live on the deck when not in your berth or at your meals ; and that the

"Shall we take a *passport* on our tour?" On the whole, yes. You will not be asked to show it in Great Britain, or in any of the Continental countries included in this book; but it may be useful as a means of identification at banking-houses, especially in the smaller cities, and it will not unfrequently serve as an *open sesame* to public buildings, art galleries, and the like, if you seek admission at other than the regular hours or without having the required "ticket" or "introduction." Any notary public will obtain the document for you, at a trifling expense (besides the government tax of five dollars), or you can get it yourself at no other cost than this tax and the fee to a notary or justice of the peace for "swearing" you. Write to the *State Department, Passport Bureau*, at Washington for the "printed instructions" and the

deck of an ocean steamer partakes of the nature of a whirlwind. Fur is by no means out of place, and skirts should be sufficiently heavy to defy the gales, which convert everything into a sail. Take as many wraps as you choose — and then you will wish you had one more. A large shawl, or, better, a carriage-robe, is indispensable, as you will very likely be rolled up like a cocoon much of the time . . . By all means avoid elaborate fastenings to garments. A multiplicity of unmanageable 'hooks and eyes' is untold torment at sea. And let these garments be few but warm. You will appreciate the wisdom of this suggestion when you have accomplished the herculean task of making your first state-room toilet."

With regard to the wardrobe for the other side of the ocean, she adds: "If you are really going abroad for a season of *travel*, take almost nothing. You can never know what you will need until the necessity arises. If you anticipate, you misjudge. Your American outfit will render you an oddity in England. But do not change there, or you will be still more singular in Paris. It is as well to start with but one dress besides the one you wear on the steamer — anything you chance to have; a black alpaca, or half-worn black silk, is very serviceable. When you reach Paris circumstances and the season will govern your purchases; and this same dress will be almost a necessity for constant railway journeys, rainy-day sight-seeing, and mule-riding in Switzerland. A little care and brushing, fresh linen, and a pretty French tie will make it presentable — if not more — at any hotel dinner-table." *Excellent* counsel — if the male human creature may judge of these things — too good, indeed, to be generally followed.

blank form required. These will be sent gratis, and you have then nothing to do but fill out the form, take the proper oath before a notary (or justice of the peace, if there is no notary public where you reside) and send the paper back to Washington. If you have had a passport before, send the *number* and *date* of it to the State Department, and a new one will be furnished without further formality ; unless the old passport was issued prior to the year 1861, in which case the oath of allegiance prescribed by law will be required. It is better to get the passport before going abroad, rather than to depend on obtaining it from our diplomatic or consular agents in Europe, as the latter can issue the document only to persons who are certainly known to be entitled to it ; and it may be difficult to procure proof of this fact in a foreign country. It is not worth while to be at the trouble and expense of getting a *visa* on the passport except where it is *required*. For the incidental uses to which we have referred, the *visa* is not necessary, and for admission to public buildings it is usually sufficient to show the *outside* of the paper.

In the way of *mental* equipment for the tour not much can usually be done in the interval between making up one's mind to go and the actual start. One cannot "cram" for the journey as for a college examination. On the whole, the most profitable "reading up" before leaving home, or on the voyage (during which, however, one rarely reads much, whatever he may have resolved to do), is in what other travellers have written about the places you intend to visit. Guide-books, like directories and many other of the *biblia abiblia*, are very useful in their way, but they can hardly be said to form any part of the literature of travel. Arthur Helps remarks "that the traveller will often find an exquisite delight in what the guide-books pass by with indifference ;" and, on the other hand, he may pass by with indifference much that the writer of a guide-book feels it a duty, even though it be not

a delight, to catalogue. This is simply because the guide-book *is* a catalogue or directory, restricted to a certain conventional routine of subjects, with very little latitude of deviation on either side. It cannot omit certain things that one will expect to find, any more than the directory can omit the most insignificant of the Smiths or Joneses; nor can it properly introduce a thousand little things that will delight the traveller, any more than the directory can refer to the prettiest of the three-year old cherubs that help to swell the census of the city. But the traveller may tell of the flowers by the wayside no less than of the mountains that are so many feet high, and you may like to make a note of his record (on the blank leaves of this matter-of-fact guide-book, if you choose), and to pluck the purple heather or hunt for Alpine hare-bells where he did. You cannot read Curtis Guild's "Over the Ocean" (which has something of the minuteness of a guide-book without a tinge of its dryness), Hawthorne's "Our Old Home" and "Note-Books," Hoppin's "Old England," Dr. Peabody's "Reminiscences of European Travel," Warner's "Saunterings," Buffum's "Sights and Sensations," Haven's "Pilgrim's Wallet," "Bits of Travel by H. H.," Miss Trafton's "American Girl Abroad," or a score of other books that might be mentioned, without getting hints that will make your own peregrinations more enjoyable and more memorable.

If there is any one thing on which we would advise you to do a little preparatory studying, it is *architecture*, and especially Gothic architecture. It is a subject on which those who write books of travel are sometimes disgracefully ignorant. We have read a glowing account of a visit to York Minster, in which the writer took the trouble to state that there were "Gothic windows" in the edifice. What Professor Hoppin suggests with regard to American youth is equally applicable to their elders: "For an educated American youth to have no knowledge at all of architecture, this would deprive him of a species of sharpened culture that is

not dreamy or vague, but is as scientific and harmonious as the laws of music. . . . Such a youth would not be fitted to visit Westminster Abbey, and to tread the solemn and storied temples of Old England. Let him defer his voyage a year until he knows the difference between a tower and a spire, a groin and a gable." There is nothing better worth seeing in Europe than the great cathedrals, but one cannot in any true sense *see* them unless he knows at least the alphabet of Gothic. If he will read Parker's "Introduction to the Study of Gothic Architecture" (a little book published at Oxford, but easily got in this country), or even the brief descriptions of the different periods of Gothic in Professor Hoppin's "Old England" (pages 123, 133, 158, etc.), he will be prepared to *continue* the study among the examples of the style which he meets in his travels. Indeed, he cannot help coming home with a far better knowledge of the subject than he had at the start. Five minutes in the nave of Durham or Peterboro' cathedral will photograph the peculiarities of Norman work indelibly on his memory; nor will he ever confound Decorated with Perpendicular tracery after looking at the superb west window in York Minster, and then at the one, equally admirable for its time, that almost fills the eastern end of the cathedral with its many-tinted "wall of glass." The pictures in Parker's book are good and a help to the student, but the originals of the pictures are lessons in Gothic that are more easily learned and never forgotten.

Some knowledge of *French* or *German*, especially the former, is very useful to the tourist on the Continent, but he can make his way everywhere with no language but his vernacular. English is spoken at all the first-class hotels and at many of inferior grade; in fact, there are few houses where there is not some employé who has at least a smattering of the language. At the railway stations there are always interpreters, official or other; and everywhere guides or *valets de place* can be found who "speak English *perfectly*,"

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If three days, write down "Ireland, 3 days," (or "Cork and Killarney, 2 days; Dublin, 1 day"); if four, five, or more days, make the record accordingly. Do the same with regard to Wales, and so on through the whole journey. It is well to allow a margin for bad weather — in Switzerland, if nowhere else.

If you do *not* lay out your route in advance, you will inevitably find as you draw near the end of your vacation, that you must omit or hurry over what you particularly wish to see, or to see more at leisure.

THE VOYAGE. — All the leading steamship lines are well managed, and the accommodations and the table are good, even on the cheapest of them. The lowest rates for first-class passage are less than half the highest, the range being from 50 or 60 dollars, currency, to 130 dollars, gold. On some lines there is a second-class fare at about the rates of the first-class on cheaper lines, but the tourist who has to be economical will probably prefer the latter. It is not pleasant to be restricted to certain parts of the ship, as is usually the case with second-class passengers. It is always well to get a return ticket, which is sold at a reduced rate.

The leading lines from New York are the *Cunard*, the *Inman*, and the *White Star*, the last being the fastest; and the *Guion* and the *National*, which are cheaper. To Glasgow, touching at Moville in Ireland, there are the *Anchor* and *State* lines, both cheap; to Havre, touching at Plymouth, the *General Transatlantic Company's* or "French" line, high-priced but excellent; to Bremen, touching at Havre and Southampton, the *North German Lloyd's* line; and to Hamburg, touching at Cherbourg and Plymouth, the *Hamburg* line. These last are high-priced, but favorites with travellers going directly to Germany. There are also cheap lines to London, Bristol, Hull, Antwerp, Rotterdam, etc.

From Boston to Liverpool there are the *Cunara* and the *Warren* lines, the latter being considerably

the cheaper. From Philadelphia there is the *American* line to Liverpool, and the *Red Star* to Antwerp ; and from Baltimore, lines to Liverpool, and to Bremen, touching at Southampton, etc.

The regular rates of fare nominally cover everything except wines and liquors ; but it is customary to give a small fee to the steward that waits upon you at table, and to the one that takes care of your state-room. This fee is "what you please," ranging from half a crown to a sovereign ; but 5s. is probably the average where the fare is from 65 to 80 dollars, and 10s. where it is higher. One is also expected to "remember" the "boots," which is usually done to the extent of one half the steward's gratuity.

Life on shipboard has its peculiarities, but after all it is much like life everywhere else. Common sense, courtesy, and "the Christian graces" are as "handy things to have" there as anywhere else, and the best counsel that a guide-book could give would hardly make up for the lack of any one of them. One bit of advice, however, we *will* give: do not indulge in seasickness ; or if you must be seasick, do not weakly succumb to it, but fight manfully against it. Keep on deck as much as possible, and it will go far to mitigate the attack. Lie there, well wrapped up, rather than in the close atmosphere of your state-room ; and console yourself (if you can) with the reflection that, though the malady is incurable,* it never proves fatal.

IN FOREIGN PARTS. On landing in Europe, we have to get through the *custom-house* ; but cigars and tobacco are almost the only contraband articles that a Yankee is suspected of bringing to the British dominions, and of these a limited supply for personal use is "passed" free of duty. It should be borne in mind, however, that even a single copy of an American

* At least, all the ordinary prescriptions, as stimulants, ice-lags, and the like, are merely empirical. Every year some new infallible cure is announced in medical journals, but we know of no one that has not failed in the majority of cases.

reprint of an English copyrighted book is liable to be confiscated.

In passing the frontiers of the other foreign lands included in our route, one will have no trouble if he frankly "declares" whatever he learns to be dutiable. As we have already stated, the tourist who carries all his luggage in a hand-bag or satchel, is likely to escape with a merely formal examination.

Hotel expenses in Europe average much lower than in this country, if the quality of the accommodation be taken into account. At the most expensive of first-class hotels one must perhaps spend nearly as much, and may easily spend full as much, as at houses of the same grade in this country; but there are many hotels usually reckoned as first-class where one can live more cheaply. The tourist who is not obliged to travel economically will readily suit himself by taking the hotels that we mention as "first-class," or, where no distinction is made,* those that are placed first in the list. Our intention has been to mention none that we cannot commend, either from our personal knowledge of them, or from what we consider trustworthy evidence as to their character. Not one in the book has been inserted at the solicitation, or even with the knowledge of the proprietor; and changes will be made in future editions, if we have reason to believe that they ought to be made.

One who travels at his leisure may save a good deal — perhaps, even one half — by living at boarding-houses or *pensions*. If he travels rapidly, he can either take rooms at a hotel, and get his meals, or at least his dinner, at restaurants, or live entirely at hotels. The former is the cheaper way, but the latter need not be very expensive. There are many excel-

* In some cases we have indicated the distinction merely by a *semicolon*, the hotels mentioned *after* the point being the cheaper ones. In many of the smaller cities and towns, all the hotels worth naming are of pretty much the same grade. On the Continent it not unfrequently happens — as at Interlachen, Heidelberg, etc. — that the best hotels are cheap enough.

lent hotels at which you can obtain accommodation at a fixed price per day, everything included. Some houses of this kind are mentioned below in connection with London and Paris, and others are advertised in "Bradshaw." Even at first-class hotels, a room in the third or fourth story is cheaper than one lower down. Tell the landlord that you want a cheap room, and he will give you one.

11. Great Britain the average cost of living at good second-class hotels (and throughout Europe second-class houses are far better in their way than those of the same grade in this country*) need not exceed *eight* or *nine shillings* a day, exclusive of liquors; and by dining at eating-houses, it may be reduced to *seven* shillings, or even less.

On the Continent, if you can speak a little French, the *franc* will go as far as the shilling does in Great Britain. If you lack the smattering of French, and do not object to an average expenditure of about two dollars a day if you may at the same time escape the vexation of bills in a foreign tongue, you can avail yourself of the "hotel coupons" sold by Gaze and Son, 142 Strand, London. These cost 8s. 6d. for the day, and cover all necessary hotel expenses. There are three coupons for the day, which can be used separately: the first for a substantial meat breakfast (not the Continental "plain" one of coffee and rolls); the second for the *table d'hôte* dinner, with or without wine, according to the custom of the hotel; and the third for bedroom, including lights and attendance. The breakfast coupon can also be used for tea or supper with meats, etc. Any "extras" may be paid for in cash.

* Everywhere you may be pretty sure of clean beds and tables, no matter how uninviting the general appearance of the premises may be. The cheaper houses, moreover, are not shabby imitations of the more expensive class (as they are likely to be with us), but have a character of their own, plain and simple, but excellent in its way.

These coupons are accepted at one or more first-class hotels in all the leading cities and towns of Europe. An experienced traveller by careful bargaining in advance may get along as cheaply without them; but the average tourist will find them as economical as they are convenient. They secure him good accommodations at a fair price, and save him all trouble and dispute in settling his bills; and they also ensure him good treatment, as the hotel-keeper naturally desires to make everything satisfactory to so important a patron as the "tourist agent."

A few practical hints may be added for the benefit of those who are liable to forget that the hotel system in Europe differs in many respects from our own:—

In engaging a room at hotels where there is not a printed tariff of rates, have a definite understanding as to the price per day or week. This is especially important in Italy, where travellers who do not bargain in advance are almost invariably swindled. As already stated, the price of rooms varies with the floor, going down as you go up. The upper stories are the least noisy and often the best ventilated.

If you do not pay *by the day* at a hotel, remember that you pay only for what you have. Take note of the meals you have in the hotel, and see that no others are charged on the bill. Call for your bill in ample season to look it over before your departure. If mistakes have been made, they are always promptly corrected—at least, we have found it so at hotels of every grade.

"Extras"—lunches, and the like—are usually charged at a high rate, especially if you have not inquired the cost in advance. For such things it is better to go to a restaurant.

If you are visiting a place merely for the day, not expecting to spend the night, do not go to a hotel; but leave your luggage at the station (where there is usually a "parcel room" or other place in which it will be stored for a small fee), and get your dinner or lunch

at the refreshment room of the station or a restaurant. In stopping to dine at a hotel while travelling, order a "lunch" rather than a dinner—for your stomach's sake no less than your pocket's, as you will be better fed at a lower price.*

When you are in a hurry for your breakfast, either order it over night—to be ready at a certain hour—or ring the bell when you begin to dress and order it then. Things move very slowly in the morning in a European hostellerie.

* We remember an experience at a certain place in Scotland, where the coach stopped forty minutes or so for dinner. Several of us sat down to the lunch that was ready-laid in the coffee-room, ate all that appetites sharpened by mountain air could crave—a good soup (an ordinary concomitant of such a lunch), unlimited beef and mutton from huge joints, with bread and butter and cheese, and the minor "vanities" of the well-spread board—and had ample time for the meal. Others of our company went in to the dinner (4s. 6d., we believe, the lunch being 2s.), and came out when the coach was ready to start, growling and grumbling because, with the delay in bringing on the several courses, and the formality in serving them, they had been able to get little to eat. They were out of humor for the remainder of the ride, while we, wiser as well as more frugal, enjoyed the placid happiness which is the portion of those who have *really* "dined."

Apropos of this matter, Hawthorne, in his "Note-Books," tells how he and his family stopped at Coventry: "We went to the Red Lion, and had a lunch of cold lamb and cold pigeon-pie. This is the best way of dining at English hotels;—to call the meal a luncheon, in which case you will get as good or better a variety than if it were a dinner, and at less than half the cost."

It should be understood that this kind of economy is never disreputable in Europe. In this country it requires no little moral courage for a man to be frugal, unless "in the bosom of his family." To be saving of money under the eyes of other people is apt to make us feel very much as if we were stealing it; at least we are disagreeably conscious that *they* regard it in that light. Where one man is as good as another, he must be as lavish of his money; being all "sovereigns," we must be as prodigal as princes. But in Europe, you will not be respected the less, nor treated the worse, for trying to get along cheaply. Your efforts at economy are helped, not hindered, by those with whom you have to deal. One comes to feel a freedom and independence in frugal ways of living which he has never known in this "free and independent" country.

"Candles" are usually a separate charge (half a franc or a franc) at Continental hotels. Fresh ones are supplied every day (and charged, of course), those partially burned being removed by the waiters. Many provident tourists, familiar with this little "dodge," take a *bougie* or two with them, or "bag" the first one they have to pay for and let it do service for successive nights. Of course, if they use no fresh candles they pay for none. *Soap* is also an "extra" on the Continent, and the tourist will take it with him if he does not wish to pay hotel prices for it. These be trifles, but the pilgrim to whom every dollar saved counts for another day in Europe will not deem them beneath his notice ; indeed, Yankees are almost the only travellers, rich or poor, who ignore them.

Washing is almost invariably done by the time ordered ; but if that time is close upon your departure, it is well either to allow a little margin for delay, or to have it understood that delay is impossible. All garments should be marked with indelible ink, though the number of your room (in black thread) is usually put on the articles before they are sent to the laundry. One is never known by his name in a foreign hotel, but by the number of his room.

Railway travelling, and indeed all travelling, has also its peculiarities in Europe. Some of these have been mentioned already, in our suggestions concerning luggage. There are three classes of carriages, with a sliding scale of fares. When fares are stated in these pages, the three classes are given in their order. In Great Britain the second-class carriages are well furnished and comfortable, and on the continent they are almost as luxurious as the first. There is a considerable difference in third-class carriages on different lines, and sometimes on the same line, but they are almost invariably neat and clean (especially on the Continent), and differ from the second class mainly in having no cushions. On the Midland Railway in England the third class cars are as good as the sec-

ond (now given up) used to be ; and on all the roads the third class has been much improved of late years. On express trains there are often only first and second class, sometimes only the former ; and on long routes the saving of time by express may be worth what it costs in money.*

In travelling by rail, always get a return ticket if you are coming back the same way within the time allowed for such tickets, which you can learn at the office. The saving is always considerable ; as it is on "excursion" or "tourist" tickets in certain cases to which we may refer in another place. For tickets of this kind arranged by Gaze & Son in London, see their circulars and programmes. If you do not find among their "routes" one that is exactly to your mind, they will furnish tickets for any route you may arrange for yourself. It is not necessary in any case to travel with a party unless you prefer it.

For the railway *time-tables* in Great Britain you will want "Bradshaw's Railway Guide" (6d.) for the current month ; and when you go to the Continent, his

* On this point the New England clergyman from whom I have quoted above says : "Travelling again, I should take third-class cars oftener, were I short of shillings." A writer in one of the magazines remarks with reference to these cars : "Here the people of the country are met—chiefly the poorer class—very decent in appearance, however, and invariably respectful and kind in their manners. A large number of monks and nuns will be found here, also well-dressed ladies, who feel more protected than in the superior class of carriages. In the latter, indeed, one is exposed to various annoyances escaped in third-class carriages. A burly Englishman or stolid German will not hesitate to turn a timid lady out of her seat ; and if ladies have no gentlemen with them, they may be insulted by rude staring or scornful looks from women provided with escorts or a little more finely dressed. All these causes of disturbance are escaped among the third class, where the utmost deference is always shown to strangers." Our own observation confirms this testimony to the good manners of third-class passengers ; and the writer doubtless had grounds for his complaint of the behavior of some persons in the other classes, though we have never happened to see any such rudeness, in travelling several thousand miles by first (express) and second class.

"Continental Railway Guide," of which there are two editions ; one at 2s. and the other at 3s. 6d. The latter contains fuller information about routes, additional maps (of the Rhine, Switzerland, etc.) and plans of all the leading cities, and is well worth the extra cost. In these "Guides" the railway *maps* furnish the most convenient *general index* to the time-tables. Look on the map for your route by rail, and you will find in connection with it the number of the page containing the time-table. We have always depended on Bradshaw for the Continental time-tables, and have never found him in error ; but in any case where it is very important that you should not miss a train, it is well to make seasonable inquiry about it at the hotel, or to consult the time-table posted at the station. For railways, steamers, diligences, etc., in Germany "Hendschel's Telegraph" (1.50 m.) is recommended by Baedeker to those who mistrust Bradshaw ; and for Switzerland, either Krüsi's or Bürkli's "Cursbuch" (50 centimes). For France the best is "Chaix's Indicateur des Chemins de Fer" (50 c. ; or, with maps, 1 franc).

The refreshment rooms or *buffets* at the railway stations are often very good in Great Britain (we never tried the one at "Mugby Junction"), and almost always so on the Continent ; and the prices are generally reasonable. The people of the country, however, usually carry their provisions with them when travelling, and this is doubtless the cheaper as well as the more comfortable way. Every day you will see your fellow passengers — both male and female, in first, second, or third class — lunching as they ride by rail ; the bottle of *vin ordinaire* being as familiar an accompaniment of the "spread" as at a *table d'hôte*. You can buy at the provision stores, fresh and cheap, whatever you want for thus feeding "on the wing" — delicious cream cheeses, cooked mutton chops, parts of roast fowl, pork and mutton pies, sausage of fresh chicken and tongue, with bread, biscuits, and the minor auxiliaries of the repast. Fruit also may be

got in the markets for a tithe of what it will cost at the buffet.

To secure good seats in the train — at a window, for instance, when you want to see the country — or a compartment to yourselves, if you are travelling with a party, a shilling or franc slipped into the hand of the “guard” (or conductor as we call him) is usually effectual. A smaller fee to one of the “porters” will answer the same purpose if you are riding third-class.

In *diligences* the seats in the *coupé* are to be preferred, if there is anything worth seeing on the road. In the “interior” the only tolerable seats are those by the windows. If several persons are travelling together, it will often be quite as cheap, and far more pleasant, to hire a carriage; but be careful to have the price fixed in advance, and be sure that it includes *everything*, — or if not, that the “extras” are perfectly understood.

Cabs are very cheap, except in Holland, but it is always well to inquire the price in advance. In most places the tariff is fixed by law; and the fares are no more for several persons than for one. If there is any dispute as to what is to be paid, a policeman — almost always in sight — is the best referee. Omnibuses for the leading hotels are usually to be found at most Continental stations. These are cheaper than cabs, and the fare is charged in your hotel bill.

Walking is rarely to be preferred on grounds of economy to other modes of travelling, since the loss in time overbalances the saving in money. It is, however, sometimes to be chosen as the most independent, thorough, and satisfactory way of seeing the country. In the following pages we shall suggest to the tourist of pedestrian “proclivities” routes or portions of routes where he can take to his feet with full assurance that he will be richly repaid for the expenditure of time and muscle.

Guides, *commissionaires*, and the entire herd of professional *cicerones* are to be avoided, if you can possi-

bly get along without them. If there is much to see and your time is short, as in a flying visit to large cities, it is well enough to engage a local guide or *valet de place*; remembering that you had better inquire for one at a respectable hotel than to pick him up in the street. Make him guide you to what you want to see; or if you have not made up your mind as to the "lions," let him lead you where he will. In *shopping* never take a guide—or at any rate, *not into the shop*—if you can do without one; as he usually expects a commission from the dealer, which the latter of course adds to your bill.

English *sovereigns* are current money in all the countries through which our route lies, or can usually be exchanged at their full value; but French twenty franc pieces, or *Napoleons* as they will continue to be called, are better on the Continent, especially where the decimal coinage has been adopted. English silver does not readily pass on the Continent, but the silver francs and half francs of one country circulate in others where the franc is a unit of the currency. In Belgium and Germany get rid of the local small change before crossing the border; else you might as well "throw it away," as Tom Hood or somebody has advised.

WHAT WILL IT ALL COST? Pretty much what one pleases, as will be evident from what we have said above. It is certain that a European tour of three or four months may be made at very moderate expense, if one lives at the cheaper hotels (or at hotels and restaurants), rides in second and third-class cars, and is generally economical in his habits. For a tour of four months, all necessary expenses (allowing \$150 for a return ticket for the ocean passage) may be covered by \$425 in gold. This could be reduced to \$375, and even lower, by one who is familiar with French and German. On the other hand, \$525 (or \$425 for three months) ought to be a very liberal provision for a prudent man. It will be understood that this covers only *necessary* expenses; no allowance being made for clothing, curiosities, and other "extras."

On the other hand, however, many persons who think that they know how to travel with reasonable economy will estimate the cost of a four months' tour (ocean passage included) at \$1,000 in gold. Of course, it is easy enough to spend that amount, and a good deal more ; but it is nevertheless certain that one can get along very comfortably for half as much, or even less. It requires tact and forethought and prudence, but *not* necessarily any over-anxious counting of the pennies, nor any self-denial inconsistent with good living, good health, and hearty enjoyment.

Economy, no less than comfort in travelling, depends much upon one's conforming, as far as possible, to the ways and manners of the country. If the traveller has the tact to adapt himself to the local customs and usages, he will be well served at the established rates ; but if he insists that foreigners shall try to do things after the Yankee fashion, he will simply have to pay exorbitant prices for well-intentioned blundering. In Rome do as the Romans do, and you will have to pay only what the Romans pay. Much of the discomfort, and much of the expense of travel abroad, may be avoided by keeping this maxim in mind.

For those who have not the tact to do this, — and the great majority of tourists probably have not, — or who wish to escape the necessity of taking thought for the morrow, the summer excursions arranged at a fixed price furnish the best means of travelling economically and comfortably. The "tourist tickets," to which we have elsewhere referred, relieve one of many of the little cares and vexations of foreign travel, while saving him money ; but these "excursion parties" take all the ordinary burdens and responsibilities of the tour off his hands. We may specially commend those organized of late years by Dr. Tourjée, in which the company is chiefly made up of cultivated people who can enjoy travelling together.

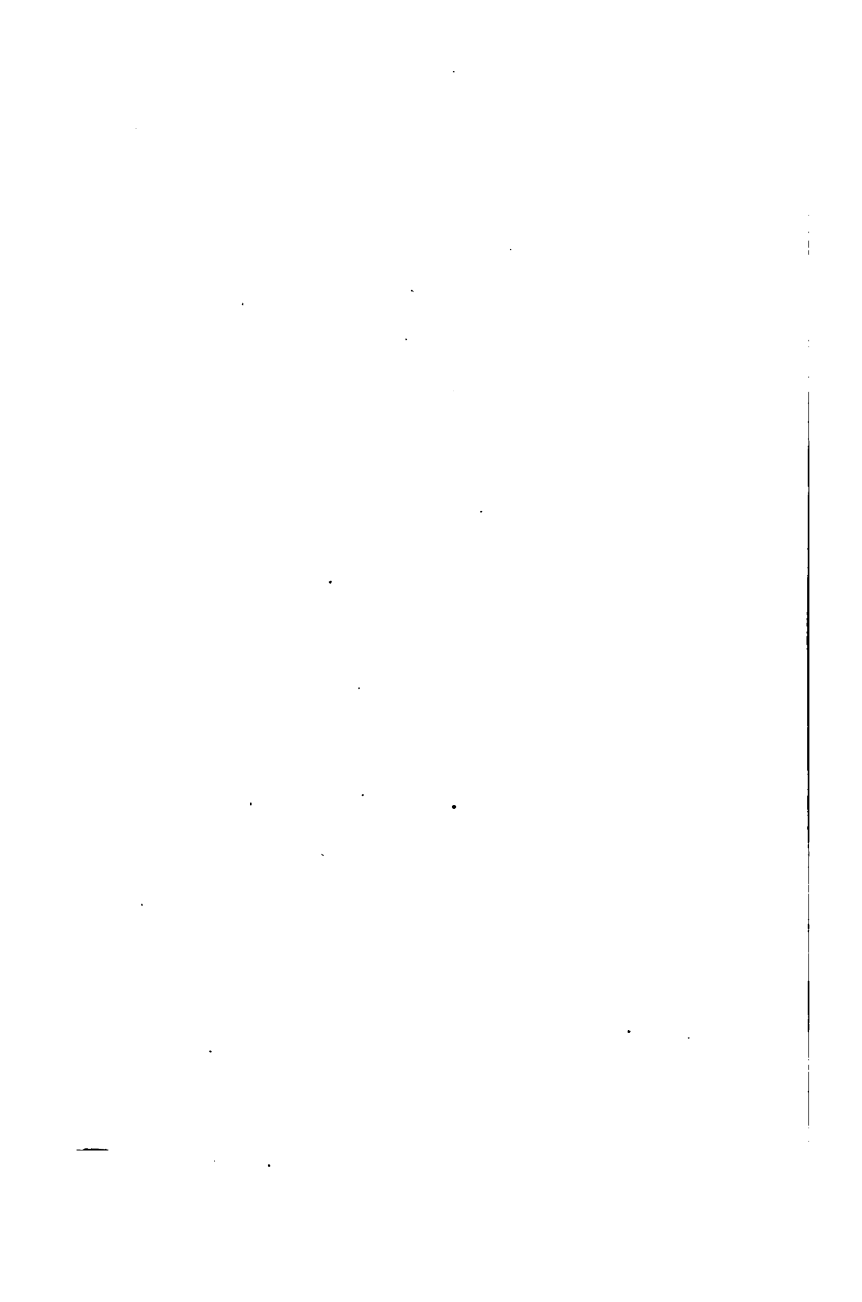
These excursions are cheap, and, what is of more importance to the tourist of limited means, the exact

cost is known in advance. Most people have a very indefinite idea of the necessary expenses of such a trip, and are deterred from venturing upon it lest the outlay should prove to be greater than they can afford. An excursion at a round price of \$300, \$400, or \$500, with first-class conveyance and hotel bills and other ordinary expenses included, has the advantage of settling the pecuniary question at the outset.

But it may be asked, Will this round sum really cover the necessary expenses? A certain margin must unquestionably be allowed; but it ought not to exceed ten per cent. of the price charged for the excursion. Of course it is easy enough to spend more, but this is all that is really necessary.

The sacrifice of personal independence in a party carrying out a programme together is not so serious as it might seem at first thought. In many cases a party must be made up (as at Abbotsford, the Tower of London, Windsor Castle, etc.) before a building or other "show" can be seen; and it is pleasanter to have it composed of friends than of strangers, and not to have to wait for the required number to gather.* A large party, moreover, often receives special attention, and may be exempted from petty restrictions imposed upon ordinary visitors; and sometimes it may be admitted where such visitors could not obtain entrance at all. It should be borne in mind, also, that only a part of the time is occupied in going to see what all want to see, and may as well visit together; and the remainder one is free to spend as suits his individual tastes. On the whole, the advantages of a party under "expert" guidance outweigh the disadvantages, especially for the "vacation" tourist, who wants to make the most of his limited time.

* In some such places a specific number *must* be got together before the cicerone can start; and we have known an impatient Yankee to go out into the street and hire one or more idlers to fill the quota.







GREAT BRITAIN AND **IRELAND**

Prepared for the Satchel Guide.

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QUINCEY & SONS







IRELAND.

AS the Liverpool steamers touch at Queenstown, the tourist taking that route will save time, should he wish to visit "the Emerald Isle," by landing at that port. If he is weary of the sea, and does not mind the additional expense (about twelve dollars from Cork to Chester, second class), he may go directly through from Queenstown to Dublin, and across to Holyhead by mail steamer, reaching England a little earlier than by continuing his voyage to Liverpool.

If he spends only three days in Ireland, they may be divided as follows: 1st day, to Cork by river, excursion to Blarney Castle, and by rail to Killarney; 2d day, the Lakes of Killarney; 3d day, to Dublin by rail, crossing to Holyhead that evening or the next morning. Another day may well be given to Killarney or Dublin, or both. From Dublin, two days (better three) will enable him to visit the *Giant's Causeway* and return.

If he has taken a Glasgow line, he can land at Moville (Londonderry) in the North of Ireland, arranging the tour from that point, as explained in the *Appendix*.

Queenstown to Cork and Blarney.

QUEENSTOWN (*Hotel: Queen's*) is "beautiful for situation," but has nothing of interest to detain the tourist. It is a favorite resort for invalids on account of its mild and salubrious climate. Rev. Charles Wolfe, who wrote the "Burial of Sir John Moore," died here, of consumption, in 1823. The harbor is one of the finest in Great Britain, being a sheltered basin of ten square miles. The entrance is strongly fortified, and within

are Spike, Haulbowline, and Rocky Islands, occupied by convict and ordnance depots, barracks, and powder magazines.

One can go from Queenstown to Cork by rail (1*s.* 2*d.*, 9*d.*, 6*d.*), by steamer to Passage and thence by rail (same fares as by rail), or all the way by steamer (9*d.*, 5*d.*). As the last affords the best view of the river, it is to be preferred; but as the boats run only three or four times daily, it may be more convenient to take the second, by which there are boats almost every hour.

A mile below Passage we pass *Monkstown*, with its ruined castle built in 1636 by an enterprising woman, who paid her workmen in goods, clearing enough by the profits to cover the whole expense, with the exception of an odd groat; so that the castle was said to have cost *only a groat*.

CORK (*Hotels: Imperial, Royal Victoria*, first-class; *Commercial, Hibernian*, cheaper), though a very ancient city,* has no churches or public buildings of any great antiquity or interest. "The bells of Shandon" are in St. Ann's or Shandon Church, built in 1722. Queen's College, opened in 1849, is a handsome Gothic structure, on a picturesque eminence near the South Branch of the Lee.

Blarney Castle is five miles from Cork, and may be reached by rail, by jaunting-car (3*s.* 6*d.* to 5*s.* from Cork and back), or on foot. The ride or walk by the north bank of the river is a very pleasant one. The castle was built in the 15th century by Cormac Maccarthy, surnamed the Strong. Little now remains of it except the massive donjon tower, 120 feet high. The main attraction is the famous "Blarney Stone,"

* There was a monastery here in the 7th century with 700 scholars, founded by St. Fionn Bar on the site of a pagan temple of much earlier date. The Danes built the city walls in the 9th century. Dermot Maccarthy surrendered it to Henry II. in 1172. Cromwell besieged and took it in 1649, and Marlborough in 1690. Here William Penn became a Quaker, under the preaching of one Thomas Loe.

which is supposed to endow whoever kisses it "with the sweet, persuasive, wheedling eloquence, so perceptible in the language of the Cork people." The "original" stone, which bore an inscription with the date 1446, now illegible, is fastened by two iron bars to a projecting buttress at the top of the castle, several feet below the level of the wall, and to kiss it one must hold on by the bars and project his body beyond the wall; but there is another stone, bearing the date 1703, and more accessible, which is said to have the same virtue.

Cork to Killarney.

If one's time is limited, he should go by rail (68½ miles; 11s. 6d., 8s. 4d., 5s.) to KILLARNEY (*Hotels: Royal Victoria, Railway, Lake*, first-class; *Kenmare*, cheaper).* If you have but one day to spare, devote it to an excursion through the *Gap of Dunloe*, returning over the Lakes; with a walk (or ride) to Muckross Abbey, if there is time after your return. Before starting, arrangements must be made for a boat to meet you at Lord Brandon's Cottage. The landlord at the hotel will see to this for you, and also furnish car and horse for the drive and ride through the Gap, if you do not walk. There is a fixed tariff for cars, horses, boats, and guides.

From Killarney to the entrance of the Gap of Dunloe is 8½ miles. The carriage road extends 2½ miles further, and from that point, by bridle path, to Lord Brandon's Cottage is 4 miles. A good walker, rejoicing in his recent escape from the prison limits of a steamer's upper deck, will enjoy "tramping" the 15 miles. The 11 or more miles of boating will be a good rest after it, and he may be ready for the walk to Muckross Abbey and the Torc Cascade, if there is time for it before nightfall.

* If one can spare two days for the journey from Cork, the route *via Macroom and Glengariff* (by railway and stagecoach) is much to be preferred. In the summer there is a coach from Cork (19s.) by a more direct route in one day.

The *Ruins of Aghadoe* ($2\frac{1}{4}$ miles from Killarney) are the first noteworthy object on the road to the Gap. They are on a rising ground, overlooking Lough Leane, the largest of the Lakes, and consist of a broken tower, the only remnant of the *Castle*, with the *Church*, which is made up of two distinct chapels; the eastern in the pointed style, built in 1158, the western of earlier date and Romanesque in style.

After passing several fine country seats, we reach *Dunloe Castle* ($7\frac{1}{4}$ miles from Killarney), once a stronghold of the O'Sullivans, restored by the present proprietor. In a field near by is the *Cave of Dunloe*, discovered in 1838. Hall ("Hibernia Illustrata") calls it "an ancient Irish library," the books being the stones of the roof, which are covered with inscriptions in the ancient Ogham character, supposed to be Druidical in its origin.

Just before reaching the Gap may be seen the cottage of the beautiful "Kate Kearney, who lived by the lakes of Killarney," where one of her descendants, who has not inherited her charms, dispenses "mountain dew" and goat's milk to the thirsty wayfarer.

The GAP OF DUNLOE ($8\frac{1}{2}$ miles from Killarney) is a wild and narrow mountain pass, about four miles long, between the hills known as Macgillicuddy's Reeks and the Purple Mountain. The small, but rapid stream of the Loe runs through it, expanding, on its way, into five lakes. Where the road crosses the stream, below the second of these (the *Black Lough*), St. Patrick is said to have banished the last Irish snake.

As we emerge from the Gap, we see the *Black Valley* stretching away to the right in the perpetual shadow of its overhanging cliffs. The peaty matter dissolved in the water adds to the blackness of the lonely tarns in its gloomy recesses.

Lord Brandon's Cottage (15 m. from K.) is at the head of the Upper Lake. From this point those who make a longer stay at the Lakes, may ascend Purple Mountain (2,739 ft.), from which the view extends over

the Upper and Middle Lakes, with the surrounding mountains, the Black Valley, the mouth of the Shannon, Kenmare and Bantry Bays, and a broad stretch of open sea.

The sail over the Lakes from Lord Brandon's Cottage to Killarney (about 11 miles), need not be described, as the boatmen will give the names and the history, legendary and other, of every mountain, island, ruined castle or abbey, and modern mansion or country-seat, to be seen *en route*; and Paddy's *viva voce* narrative, with the brogue and the enthusiasm equally characteristic, will be far better than anything we could write. A landing is usually made at the island of *Innisfallen*, which Moore has celebrated in song.

MUCKROSS ABBEY AND THE TORC CASCADE. If one has not lingered too long on the Lakes, this excursion (especially if made by car) may be crowded into the same day, and the train (there is usually but one daily) taken for Dublin next morning; but it would be better to devote another day to Killarney and its vicinity. To the Abbey is a walk of 3 miles; thence to the Cascade, 2 miles more.

Muckross Abbey is a picturesque ruin in an appropriate "setting" of lovely scenery. It was founded in 1440, and repaired in 1602. Considerable portions of the cloisters, refectory, infirmary, etc. remain, and also of the Abbey Church, in which are many tombs of noted old Irish families.

Torc Cascade is a fall of sixty or seventy feet over a broken ledge, which it covers with a foamy veil as it leaps from rock to rock. From a point above, easily reached by a good path, there is a fine view of the Middle and Lower Lakes and the wooded peninsula between them; and following the path upward, you reach a point where the cascade is seen far below, and the view of the region round about is broader and more beautiful. There is nothing finer in its way in all Ireland.

[The tourist who wishes to extend his "tramps" in this vicinity will find the ascent of *Mangerton* (2,756 feet) a pleasant way of finishing the day. The summit is about 5 miles from Muckross, and the path is not difficult. There are charming views on the way up, and a magnificent one from the top. Within a few hundred feet of the top (2,206 feet up, to be exact), is a tarn of nearly 30 acres in extent, known as the Devil's Punch Bowl. Charles James Fox is said to have swum all the way round it in 1772, — a feat which the reader will not probably care to emulate.]

Killarney to Dublin.

This is a railway ride of 186 miles, the first 41 of which are over the branch line to Mallow, where the main line from Cork is struck. Trains run through in 7 (mail) or 8½ hours (fares, about 34, 25, and 16s.)

DUBLIN (*Hotels*: *Shelbourne*, *Gresham*, first-class; *European*, *Abbey*, cheaper) may best be seen by car, if one has but a few hours to spare. The chief "lions" are the Bank of Ireland, Trinity College, the Castle, Christ Church and St. Patrick's Cathedral, Post Office, Custom House, Nelson's Monument, the Four Courts, and Phoenix Park, and the carman will be the only *cicerone* needed. The fares for one or two persons (one-horse vehicle) are 6*d.* from one point to another within the borough; or, by the hour, 1*s.* 6*d.* for first hour and 9*d.* for each additional half hour.

If one gives a day to the city, he will do well to see it on foot, or taking a car only for the longer stretches.

Christ Church Cathedral was built in 1190, and the chancel added about 1360, but the greater part of the church as it now stands is of comparatively modern date. Here the church liturgy was first read in Ireland in the English tongue. Among the monumental tombs is one reputed to be that of Earl Strongbow, but whether it is his or another man's is matter of dispute.

St. Patrick's Cathedral stands on the site of a church

built by St. Patrick himself, and known to have been standing as late as 890, when Gregory of Scotland attended worship in it. The present building was begun in 1190, but was nearly destroyed by fire in 1362. A few years later, it was restored on a grander scale, and the present steeple belongs to that period. Within the last twelve years it has been entirely restored by Guinness, the great Dublin brewer, who has spent £150,000 on the work. Two marble slabs near each other mark the graves of Swift and his "Stella." There are many other monuments more pretentious, but of little interest compared with these.

The Castle retains little of its ancient character, but some of the State apartments and the chapel are fine in their way. The *Custom House*, in the Doric style, and the *Four Courts*, with its façade 450 feet long and the Corinthian portico in the centre, are the most elegant of the public buildings.

Phoenix Park contains 1,750 acres, and is one of the most beautiful public pleasure-grounds in the United Kingdom.

At No. 12 Aungier Street, near St. Patrick's Cathedral, is the old house in which Tom Moore was born. No. 24 Merrion Square (now used for public offices) was the birthplace of Wellington, and No. 30 in the same square was long the residence of O'Connell. In the *Cemetery of Glasnevin*, two miles from the city, are the graves of O'Connell, Steele, and Curran.

The village of *Howth*, with its famous "Hill," its Castle, its ruined Abbey, etc., is nine miles from Dublin; easily reached by rail (nine or ten trains daily).

Dublin to Portrush and Giant's Causeway.

From Dublin to Portrush, the nearest station to the Giant's Causeway, is 180 miles by rail (32s.; 23s. 8d.; 14s. 9d.) BELFAST, the second city in Ireland, is the most important place *en route* (112 miles from Dublin), and worth a visit, if one has time for it; (*Hotels: Imperial, Royal, Prince of Wales*, etc.)

PORTRUSH (*Hotel: Antrim Arms*) is a busy seaport, and outside the harbor are the rocky islands known as the *Skerries*. Here cars are taken for the Causeway, 7 miles distant.

THE GIANT'S CAUSEWAY (*Hotel: Causeway*) need not be described. An entire day should be devoted to it. If the weather permits, the caves should be visited by water. Dunkerry Cave, indeed, can be entered only from the sea.

Dunluce Castle (3 miles from Portrush) is visited on the way to or from the Causeway. It stands about 100 feet above the sea, on an insulated and precipitous rock, whose surface is completely occupied by the ruined structure. A single wall, not more than 30 inches broad, unites it with the mainland. When and by whom the castle was built is uncertain, but its history has been traced back as far as the 14th century.

Dublin to Chester by Holyhead.

Returning from the Giant's Causeway, one may cross from Belfast to Glasgow (8 hours; 12s. 6d.), if he prefers to proceed directly to Scotland; or from Belfast to Liverpool, if he wishes to save something in fares, by either of two routes: by steamer direct (12s. 6d.), or by steamer to Fleetwood and thence by rail (saloon and 1st class, 16s.; saloon and 2d class, 15s.). By these routes the sea passage is from 10 to 12 hours and often rough, while by the Kingstown (Dublin) and Holyhead route it is only 4 hours.

If this last route is chosen, we leave Dublin either in the evening (usually at 6.45) or in the morning (at 6.15) for Kingstown (6 miles) where the mail steamer is ready for the passage to Holyhead (66 miles). The morning is to be preferred, since at night we lose the fine views of the Welsh coast, and the striking scenery on the road from Holyhead to Chester, — the Menai and Conway bridges, etc. First-class passengers can sleep on board the boat (2s.) the night before starting, and rise and breakfast at their leisure, if they

dislike leaving Dublin at the early hour in the morning. The fares from Dublin to Holyhead are 13s. 6d. (1st class and saloon) and 9s. (2d class and 2d cabin).

WALES.

Holyhead to Chester.

If we have taken the above run through Ireland, and crossed to Holyhead by the mail steamer, we can proceed directly to Chester (84½ miles; 15s. 10d., 12s. 4d., 8s. 10d., but no 3d class by *mail* train), arriving at about 11 A. M. (2 A. M. by evening mail). It would be better, however, to spend at least two days on this route through North Wales.

At *Holyhead*, a few hours may well be given to the wild and rugged scenery of the coast, with a climb to the top of Pen-Caer-Gybi, or Holyhead Mountain (700 feet), whence there is a good view of the town and the harbor, the rocky ramparts of the shore, and the sea that washes them.

BANGOR (*Hotels: Penrhyn Arms, George*, first-class; *Albert, Harp*, cheaper) 24¾ miles from Holyhead, is an ancient and picturesque city, and a favorite place of summer resort. The *Cathedral* is one of the smaller buildings of its class, but well worth a visit. It was originally built in the sixth century, destroyed by the Anglo-Normans in 1071, rebuilt in 1102, and burned during the ravages of Owen Glyndwr in 1402. The choir was rebuilt in the time of Henry VII., and the tower and nave added in 1532. It is a plain massive structure, 214 by 60 feet, with a pinnacled tower of no great height. The bishopric is the oldest in Wales.

The *Menai Suspension Bridge* is 2½ miles from Ban

gor ; a pleasant walk by an excellent road, affording fine views of the surrounding scenery. The roadway of the bridge is 100 feet above high water, and the stretch between the piers is 550 feet. It was built by Telford (1819-1825) and still remains one of the most admirable works of its class.

The *Britannia Tubular Bridge*, one of Stephenson's most famous achievements, is just a mile farther from Bangor, where the channel is somewhat wider. The two longer spans are 460 feet each, the two shorter ones half as long, and the roadway is 101 feet above the water. It was finished in 1850, at a cost exceeding £620,000. There is a remarkably fine view from the roof of this bridge.*

From this point, if one has the time, let him continue the walk some seven miles further to CARNARVON, returning by rail ($8\frac{3}{4}$ miles) to Bangor ; or the whole excursion may be made by rail. The town with its castle and walls, was built by Edward I. about 1283. The walls remain almost entire, and the castle is one of the noblest ruins of its kind in all Great Britain. The walls, seven feet thick and enclosing an area of three acres, with the thirteen massive towers, are externally in complete preservation, and much of the interior remains as in the olden time. Here Edward II., the first Saxon Prince of Wales, was born, though not in the room pointed out by tradition, as he built that part of the castle himself after he became king. The view from the Eagle Tower is worth the walk from Bangor.

Not far from the castle are the ruined walls of a Roman fort, and also the site of the Roman station of *Segontium* ; both of great interest to the archæologist.

CONWAY (*Hotel : Castle*), $14\frac{1}{4}$ miles from Bangor, is the next point at which a stay should be made. This is another old walled town, and the walls, with their towers and gateways, are well preserved. There are

* For a good description of this view — "an epitome of almost all that is great in Nature and the works of man," — see Hoppin's *Old England*, p. 6.

some curious old houses, the most interesting of which is the *Plas Mawr* or the "Great Hall," a good specimen of domestic Elizabethan architecture. The interior, with its panelled walls and carved decorations, is readily shown to tourists. The *Castle*, erected in 1284 by Edward I., was one of the most magnificent of those ancient fortresses, and it is grand even in ruins.* Here also is a *Suspension Bridge*, built by Telford, and a *Tubular Bridge* by Stephenson, similar to those at Bangor, but on a smaller scale.

If one can make another pause between Holyhead and Chester, it should be at HOLYWELL (28½ miles from Conway), to visit *St. Winifred's Well*, long reckoned one of the seven wonders of Wales; but if his time is limited, he had better proceed at once to Chester.

ENGLAND.

Liverpool to Chester.

If the tourist has crossed the ocean by a Liverpool line, and has not left the ship at Queenstown, he will land at LIVERPOOL (*Hotels*: *Adelphi*, "the most aristocratic;" *North Western Railway*; *Washington*, central, excellent; *Laurence's Temperance*, reasonable and comfortable). He will not wish to make any long stay here, but may well give a day to the great commercial city. The chief objects of interest are the immense *Docks*, the outer walls and lofty warehouses of which he has seen while steaming up the river; the

* "It is altogether impossible to describe Conway Castle. Nothing ever can have been so perfect in its own style, and for its own purposes, when it was first built; and now nothing else can be so perfect as a picture of ivy-grown peaceful ruin."—Hawthorne, *English Note-Books*, vol. i. p. 115.

Exchange, one of the most elegant buildings of its class in all Europe; the new *Municipal Offices*, in Dale Street, and *St. George's Hall*, equally admirable in their way; *Brown's Free Library*, with the *Museum* in the same building, containing a large and well arranged collection of natural history, of objects of ancient and mediæval art, of coins, of pictures and sculpture, etc.; the *Equestrian Statue of Prince Albert* and the colossal *Lions* in front of *St. George's Hall*; *St. James's Cemetery*; the new *Lime Street Railway Station and Hotel*, etc. *St. George's Hall* has one of the largest organs of the country, to be heard on certain evenings for a sixpence. There are some fine modern churches, but no very old ones. *St. Nicholas* stands on a site that has been occupied by chapels and churches ever since the 11th century, but the present edifice dates back only to 1744. *St. Peter's* was consecrated in 1704, which may be "old times" in America, but not in England. Indeed, one hardly feels that he is in the "Old Country" while he is in Liverpool. Everything is modern and, except for the little things that seem novel to the Yankee, not essentially unlike New York or Boston. If he wants to feel himself really in a foreign land, let him go to *Chester*. It is the best possible entrance to the England of his dreams, the England that he has so long desired to see, and upon whose threshold he stands at last.

CHESTER (*Hotels*: *Grosvenor*, best; *Queen*, at Station; *Blossoms*, cheaper, good) is about 15 miles from Liverpool. It may be reached by rail, but we advise walking in preference. In that case, cross by *Rock Ferry*, and take the road through *Bebington*, *Eastham*, etc. In Hawthorne's "English Note-Books" (vol. i. p. 24), there is a pleasant account of a walk to *Bebington*, and (id. p. 79) of one to *Eastham*, — "the finest old English village I have seen," the author says.

Chester was one of the chief military stations of the Romans in Britain. They called it *Civitas Legionum*, the City of the Legions. The Saxons knew it as *Lege*

ceaster, and the Welsh as *Caerlleon*, which are only translations of its Latin name.* It was utterly demolished by Æthelfrith, King of the Northumbrians, in 607, and remained "a waste chester" (for the word was not then a proper name) for three centuries. The Danes made its ruined walls a stronghold against Alfred and Æthelred; and the Lady of the Mercians, the daughter of Alfred and wife of Æthelred, recognizing the importance of the site, built it up again. It was the last city in England to hold out against William the Conqueror, who subsequently made his nephew Hugh Lupus Earl of Chester, and gave him jurisdiction over the county. He repaired the walls, and built a castle. In the Civil Wars, the city adhered to the royal cause, and was besieged and taken by the Parliamentary forces in 1645.

The Walls completely surround the city, a circuit of nearly two miles, forming a delightful promenade from which are obtained the best views of the Cathedral, and of the country round about. The ascent to the walls is by a flight of steps on the north side of the Eastgate. Heywood's "Guide to Chester," which can be bought for a penny, will enable one to recognize everything of interest to be seen in this walk. The *Phoenix Tower*, near the starting point, bears the inscription: *King Charles stood on this tower Septr. 24, 1645, and saw his army defeated on Rowton Moor.*

The Rows are a curious and unique feature of the two main streets running through the city at right angles, perhaps on the same lines as those of the Roman *castra*. Besides the ordinary sidewalk of these streets there is a continuous covered gallery through the front of the second story of the houses. On this "upstairs street" all the better class of shops are situ-

* *Caer* in Welsh is a fortified place, like *ceaster* (from the Latin *castra*) in Anglo-Saxon. "Caerlleon-on-Usk, and Chester on the Dee, and Leicester in the middle of England," as Freeman the historian remarks, "have all the same name, *Civitas Legionum*. *Legerceaster*, and *Caerlleon*, according to the language used."

ated, the others being underneath on the level of the roadway. The Rows have been compared to the Arcades of Berne and of the Rue de Rivoli in Paris, but they differ from those in being elevated above the street. As some one has said, "great is the puzzle of the stranger as to whether the roadway is down in the cellar, or he is upstairs on the landing, or the house has turned itself out of window."

The Old Houses, with their timber fronts and carved gables, will be seen in walking about the city. Among these the mansion or "Palace" of the old Earls of Derby, near the Watergate, now fallen to the "base uses" of the humblest class of tenants, is specially to be noted.

The *Castle* retains little of its original form, having been replaced by modern armories, barracks, etc., and is seen sufficiently from the walk on the Walls. The tower known as "Cæsar's Tower" is a remnant of the ancient edifice.

Hawthorne, in his "English Note-Books," describes a visit to the *Yacht Inn*, near the Watergate. "This was for a long period of time the principal inn of Chester, and was the house at which Swift once put up, on his way to Holyhead, and where he invited the clergy to come and sup with him. . . . On one of the window-panes were two acrid lines written with the diamond of his ring, satirizing those venerable gentlemen, in revenge for their refusing his invitation."

The *Cathedral*, though not one of the largest in England, has many interesting features, and if it is the first of these grand old churches that one sees, he will never forget its weather-beaten walls, its gray nave, and the carved canopies of its choir. It was originally the Abbey Church of St. Werburgh (or Werburh) whose relics were brought to Chester in 875. The first church upon the present site appears to have been built in the 10th century. It was rebuilt in 1095,* and,

* The most complete portion of this church remaining in the present one is the north transept, the walls of which are entirely

having again fallen into decay, it was replaced by the one now standing. The work upon it began before 1194, and the choir and central tower were finished in 1211. The architecture of the Lady Chapel, Refectory, and Chapter House shows that the work went on steadily through the first thirty years of the 13th century. Between 1485 and 1537 the nave was greatly altered, and the upper part of the central tower rebuilt. The whole eastern part of the church is Early English in style, and a very beautiful specimen of that period of Gothic; the rest Decorated, with Perpendicular additions and alterations. The stalls in the choir are rich Perpendicular work of the 15th century, unsurpassed in its way. The stained glass is all modern.

The Chapter House, a very fine piece of Early English work, contains the old colors of the 22d (or Cheshire) regiment, carried at the taking of Quebec and at Bunker's Hill. In the Refectory the original lector's pulpit with its staircase remains; one of the best examples in England:

There have been extensive restorations of the Cathedral within a few years, under the superintendence of Mr. G. G. Scott.

St. John's Church is even more ancient than the Cathedral, having been built in the 11th century. The nave is an admirable specimen of Norman work. *Trinity Church* contains the tombs of the poet Parnell and Matthew Henry the commentator.

Eaton Hall, the seat of the Marquis of Westminster, about three miles from Chester, is one of the most elegant mansions in England. Tickets to view it may be obtained at the hotels and booksellers, in Chester, the receipts for which are devoted to charitable purposes. Walk to the Hall through the Park, entering at the Grosvenor Gateway (a copy of the Abbey Gate of St. Augustine at Canterbury), not far from the Grosvenor Bridge over the Dee.

Norman. The windows above were inserted in the Decorated period, but are now filled with Perpendicular tracery.

Chester to the Lake District.

If one *walks* from Liverpool to Chester, he had better leave his luggage at the former place and return thither from Chester. If he goes to Chester by rail, he may as well go directly from there, *via* Warrington, to the Lakes.

From Liverpool to *Kendal Junction (Oxenholme)* is 77 miles; and thence by branch railway to *Windermere* 10½ miles, and to *Bowness* by omnibus, 2 miles. BOWNESS (*Hotels: Royal, Crown, Old England*) is a pretty village on the shore of *Lake Windermere* (or *Winandermere*). There is a lovely view of the lake and the mountains at its head from the front of the school house, which stands on a hill east of the village. A little steamer makes the circuit of the lake (fare 3s.) several times a day. At the lower end of the lake is *Newby Bridge*, with its old-fashioned *Swan* inn, warmly praised by Hawthorne in his "Note-Books" (vol. i. p. 184).

AMBLESIDE (*Hotels: Salutation, Waterhead, Queen's*), a delightful seven mile walk from Bowness, is a favorite centre for excursions. *Rydal Mount*, the home of Wordsworth, is a little more than a mile from the village. To *Fox How*, Dr. Arnold's pretty cottage, is a somewhat longer but even pleasanter walk. To *Loughrigg Tarn* is another delightful excursion; or to the top of *Loughrigg Fell* (1,000 feet), which rises on the west of Ambleside.

GRASMERE, four miles from Ambleside, is a charming little village at the head of *Grasmere Lake*. Here Wordsworth with his sister and his daughter Dora are buried; and Hartley Coleridge also. Somewhat out of the village is the house where Wordsworth spent the first years of his married life, and where De Quincey afterwards lived. The road up *Dunmail Raise* was a favorite walk of the poet's. The summit of the pass is 2½ miles from Grasmere and about 720 feet high. This is our direct road to *Keswick* (9½ miles further,

or 16 from Ambleside) and the excursion from Ambleside may be made by the coach; but it is better to walk, sending luggage by the coach. From a summit called *Castle Rigg*, a mile before reaching Keswick, there is an extensive view, taking in the Lakes of Derwentwater and Bassenthwaite, with the valley of the Derwent between them, the heights of Skiddaw, and the Newland Mountains. Gray declared that, on leaving Keswick, when he turned round at this place to take a parting look at the landscape, he was so charmed that he "had almost a mind to go back again."

KESWICK (*Hotels: Keswick, Royal Oak*, etc.; but the *Derwentwater* at *Portinscale*, a mile beyond K., is a far pleasanter stopping-place), is on the Greta, a mile from Derwentwater. *Greta Hall*, the residence of Southey, is near the village, and he lies buried in the churchyard of the ancient parish church, about three quarters of a mile distant. There are many beautiful walks in the neighborhood; in fact, a walk in any direction is certain to prove a beautiful one. A mile and a half from the village, by the old road to Penrith, on a commanding height, is a *Druidical Circle*, measuring 100 feet by 108, with 38 stones forming the circle and 10 within it. Of the longer excursions, perhaps none is more attractive than that to *Borrowdale*, by the east side of Derwentwater. In this valley there is a plumbago mine, the only one in England. On the way we visit the *Falls of Lodore*, and see "how the water comes down," as Southey has sung.

The ascent of *Skiddaw* (3,022 feet) is best made from Keswick. The distance is six miles by an easy road, and ladies often go up on horseback.

From Keswick the tourist can go by rail (18 miles) to *Penrith*, where he is again on the direct route to Carlisle and Scotland.

[The Lake District is a labyrinth of attractive excursions, amid which a month could be agreeably spent. The route sketched above affords a glimpse of the

varied attractions of the region, and need occupy but two or three days, if one cannot afford to give it more.]

Penrith to Carlisle.

PENRITH is an interesting old town, but the vacation tourist will probably wish to proceed directly by rail to *Carlisle* ($17\frac{1}{2}$ miles), where by stopping over a train he can visit the Cathedral, which, though a fragment, is not to be passed by, — unless by those who perchance “don’t care for cathedrals.”

CARLISLE (*Hotels* : *County*, first-class ; *Red Lion*, *Victoria*, cheaper), is a venerable city, having probably been a Roman station. It was the seat of the ancient kings of Cumbria. About 900 it was destroyed by the Danes, and for two centuries remained desolate. Thence to the union of England and Scotland it was much involved in the border wars and often besieged. The *Castle* is said to have been built by William Rufus, and Mary Queen of Scots was confined in it after the battle of Langside. It is now used for barracks.

The early history of the *Cathedral* is not well known. Of the nave, which was Norman, only a small portion remains, now walled off as a parish church. The walls and windows of the choir are Early English (1219–1260?), and perhaps also portions of the main arcade of the choir, other portions being early Decorated (1292). The upper part of the choir, with the east end and roof, are late Decorated (1353–1395), and the upper part of the tower Perpendicular (1400–1419). The “flamboyant” or late Decorated work is the especial distinction of the structure, and the east window has been called the most beautiful in the world. The matchless tracery of this famous window still retains the old glass of the reign of Richard II., but the lower lights are filled with a memorial of Bishop Percy, placed there in 1861. In the capitals of the piers in the choir are some good specimens of the grotesque figures often seen in these old Gothic churches : a three-headed giant eating with two mouths, a winged

creature whose tail ends in a serpent head which twists round and bites the human head of the monster, etc.

The abbey gate-house still stands, bearing the name of Prior Slee and the date 1527; the prior's lodge (rebuilt about 1507) is now the deanery; while the refectory (about 1490) is now used for the choir school and chapter-house.

SCOTLAND.

Carlisle to Glasgow by Dumfries and Ayr.

ON the way to Glasgow a slight *détour* will enable one to visit Ayr and its vicinity, or "the land of Burns," as it is often called, from its associations with the poet's life and writings. On the way we pass through DUMFRIES, where he died after a residence of five years, and where a monument was erected to his memory in the old churchyard of St. Michael's church. A few miles from the town is the farm of *Ellisland*, which he occupied for some time as a tenant, and where he wrote "Tam O'Shanter" and "To Mary in Heaven." Dumfries is $32\frac{1}{2}$ miles from Carlisle (fares, 5s. 6d., 4s. 1d., 2s. 9d.). If time will not permit a stop here, take a ticket from Carlisle to *Mauchline** ($81\frac{1}{2}$ miles; 13s. 8d., 10s. 3d., 6s. 9 $\frac{1}{2}$ d.), whence there is a branch to Ayr (11 miles). *Mossiel*, the farm where Burns lived from his 25th to his 28th year, and where he wrote his principal poems, is about a mile north of Mauchline. The churchyard of Mauchline was the scene of the "Holy Fair," and here dwelt

* Hawthorne says: "We established ourselves at the *Low-down Hotel*, one of the veriest country-inns which we found in Great Britain."

John Dow, Nanse Tinnock, "Daddy Auld," and other characters that he has immortalized. The cottage of Poosie Nansie, the scene of the "Jolly Beggars," is still pointed out; also the house of his early friend Hamilton, in which he wrote the satirical poem of "The Calf," and where also he was married. Two miles from Mossgiel, on the north bank of the Ayr, are the "Braes of Ballochmyle," where the poet met "The Lass o' Ballochmyle." The river scenery all about here is very beautiful, and the whole region is redolent of Burns, as the Lake District we have lately visited is of Wordsworth.

After walking (or riding) about Mauchline and its vicinity, proceed by rail to Ayr.

AYR (*Hotels : King's Arms, Star, Ayr Arms*) is on the sea-coast, at the mouth of the river Ayr, which is crossed by the "Twa Brigs." The "auld Brig" is said to have been built in the reign of Alexander III. (1249-1285), and the new one was erected in 1788. The old "Wallace Tower" was taken down in 1835, and replaced by a Gothic structure, in whose top are the "Dungeon Clock" and bells, which in the poet's time were in an old steeple in the Sandgate.

Two miles from Ayr is the cottage which was the birthplace of Burns. It had then but two rooms, and in the *kitchen* we are shown the recess in which the poet was born. Not far from here is "Kirk Alloway," now wholly roofless, though the side-walls and gable-ends are quite entire. The "Auld Brig," made famous by "Tam O'Shanter's Ride," is a few minutes' walk from the Kirk, a little further up the river than the new bridge, built since the time of Burns. On an elevated site near by is the *Burns Monument*, in an enclosure of about an acre, beautifully laid out as an ornamental garden. A staircase leads to the top of the lower story of the monument, whence there is a good view of the surrounding scenery.

Excursions may also be made (from Ayr or from Mauchline) to the "Castle o' Montgomery," as Burns

calls it, where his "Highland Mary" lived as dairy-maid; to the scene of "Death and Doctor Hornbook" near Tarbolton; and to various other localities to which our attention is sure to be called while in the vicinity, but few of which can be seen in a brief visit to this interesting district.

From Ayr steamers run to Glasgow, but the railway is to be preferred as the quicker route (40 miles: 5s., 4s., 3s.). On the way (7 miles from Glasgow) is PAISLEY (*Hotels: Saracen's Head, Commercial*), noted for its manufactures of shawls and woollen goods, cotton thread, etc. The *Abbey* (founded in the 12th century) is an interesting relic. The chancel remains entire, with a portion of the north transept.

GLASGOW (*Hotels: Queen's, Carrick's Royal, George, Maclean's*, first-class; *Aitken's, Waverley; Lang's* restaurant, best in Great Britain) is the industrial and commercial metropolis of Scotland, and the third city in Great Britain in population and wealth. Though its origin is very ancient, its immense growth is mainly of the last sixty years. In 1801 the population was about 83,000; now it exceeds half a million. Among its many industries, the building of iron ocean and river steamers is one of the most important, comprising in 1865 more than two thirds of the tonnage of this class of vessels launched in the United Kingdom. It is the seat of other extensive manufactures, as brewing, dyeing, bleaching, etc. The chemical works of Messrs. Tennant & Co. are the largest of the kind in the world, employing 1,000 men. At this establishment there is a chimney 450 feet high, and at the adjacent works of Mr. Townsend there is one 468 feet high.

The *Cathedral*, built in the 12th century, is by far the most interesting of the public buildings. The crypt is one of the finest in existence. Within a few years all the windows of the cathedral have been filled with stained glass, which, except in the crypt and chapter-house, is from Munich.

The *Necropolis* is an ornamental cemetery on the height near that on which the cathedral stands, and with which it is connected by the "Bridge of Sighs." Among the monuments is a lofty column to the memory of John Knox. There is a fine view of the city and its suburbs from the top of the hill.

In *George Square* there is a monument to Walter Scott, bearing a colossal statue of the poet; also bronze statues of Sir John Moore (by Flaxman), Lord Clyde (by Foley), James Watt (by Chantrey), and Sir Robert Peel, and equestrian statues of Queen Victoria and Prince Albert (both by Marochetti). In front of the Exchange there is an equestrian bronze statue of the Duke of Wellington (also by Marochetti).

The beautiful *West-end Park* was laid out from designs by Sir Joseph Paxton, and includes the "Kelvin Grove" commemorated in song. The *Botanic Gardens* are also elegantly laid out, and the collection of foreign plants is quite complete.

A very pleasant excursion may be made from Glasgow to *Hamilton Palace* and *Bothwell Castle*. It is half an hour by rail to Hamilton (many trains daily); and a 'bus runs between Glasgow and Bothwell four times a day. We may go by one route and return by the other, walking the four or five miles between Hamilton and Bothwell Castle.

Hamilton Palace, the seat of the Duke of Hamilton and Brandon, is an elegant building, and contains a rich collection of works of art and *vertu*. Among the 2,000 paintings are masterpieces by Poussin, Giorgione, Correggio, Da Vinci, Rubens, Quentin Matsys, Salvator Rosa, Titian, Rembrandt, Guido, Carlo Dolce, the Carracci, and others. Only those who are well introduced can obtain admission to the palace.

On the way from Hamilton to Bothwell Castle, we cross the Clyde at *Bothwell Bridge*, the scene of the famous battle, in 1679, between the Royal forces under the Duke of Monmouth and the Covenanters, described so graphically in "Old Mortality." Near by

in the manse of Bothwell village, Joanna Baillie, "the sister of Shakespeare," was born.

Bothwell Castle (visitors admitted on certain days — Tuesdays and Fridays at present — between 11 A. M. and 4 P. M.) is on the bank of the Clyde, a mile or so from the village. It is a picturesque relic of Norman architecture, in a setting of landscape whose charms have been a favorite theme of Scottish song.

Another delightful excursion (which may be combined with this, if desired) is to *Lanark* and the *Falls of the Clyde*, 25 miles from Glasgow by rail.

**Glasgow to Edinburgh, by Loch Lomond, the
Trosachs, and Stirling.**

Through tickets are sold for this charming excursion, which may be accomplished in a single day, allowing a stop of several hours at Stirling. The route is as follows: by rail (from Queen Street, Glasgow), to *Balloch* (20¼ miles), thence by steamer over Loch Lomond to *Inversnaid* (21 miles, 2s. 6d.), thence by coach (5 miles, 2s.), to *Loch Katrine*, over which (7½ miles, 2s. 6d.) a little steamer runs, connecting with coach to *Callander* (9½ miles). Thence, after an hour's delay for dinner, by rail (15¾ miles) to *Stirling*, arriving at about 4.45 P. M., and proceeding by the next train (about 8 P. M.) to *Edinburgh* (36¼ miles), arriving at 9.45 P. M. — not long after dark, in summer, in this northern latitude. [Fares through from Loch Katrine to Edinburgh, 9s. 6d., 8s., 6s. 10d.]. It is better however, to spend at least two days on the route, and to *walk* over the portions usually travelled by coach. Spend the night at Stronachlachar (head of Loch Katrine) or the Trosachs, if you prefer to linger in the vicinity of Lochs Lomond and Katrine; at Callander (or at Dunblane), if you wish to have more time between there and Stirling, or in the neighborhood of the latter place.

The railway from Glasgow to Balloch passes through *Dumbarton* (16 miles from G.), where you can leave

the train, if you wish to visit the famous old *Castle* which stands on a rock rising abruptly 560 feet above the Clyde. From the top there is an excellent view of the town, the river, and Ben Lomond in the distance. The walk from here to Balloch ($4\frac{1}{2}$ miles) through the "vale of Leven," is a beautiful one. In the village of *Renton* Smollett, the novelist, was born.

Loch Lomond, with its lovely islands and the hills and mountains round about it, is the pride of Scottish lakes. We shall not attempt to describe the sail over the greater part of its length to Inversnaid. If you wish to climb *Ben Lomond* (3,192 feet) stop at *Rowardennan Pier*, which is the favorite starting-point for the ascent. It is a walk (or ride by pony), of four miles from the hotel at the pier to the summit; and if the weather is clear, the view will richly repay you for the tramp. The lake studded with islands is the loveliest thing in the landscape, but the mountains stretching away in billowy ranges on every side are as grand as that is beautiful.

"Rob Roy's Prison" is a cave in the shore on the right, easily seen from the steamer, about half way between Rowardennan and Inversnaid. *Tarbet* on the opposite shore is a favorite stopping-place with tourists.

At INVERSNAID walk to the *Falls* near the hotel, if you are not going directly through by the coach. It is the scene of Wordsworth's poem of "The Highland Girl."

On the road to Loch Katrine, the cottage where Helen MacGregor, Rob Roy's wife, was born, is pointed out; and a little to the north are the ruins of *Inversnaid Fort*, built in 1713 to check the MacGregors, and once the quarters of General Wolfe.

At *Stronachlachar Pier* there is a comfortable hotel with the same euphonious name. Here you take the tiny steamer that plies to and fro several times a day on Loch Katrine. The *Silver Strand* and *Ellen's Isle* of "The Lady of the Lake" are pointed out *en route* with *Ben Venue* (2,386 feet) and the other

— “mountains that like giants stand
To sentinel enchanted land.”

The Trosachs (or *Trossachs*) are a wild gorge extending from where you leave the steamer to the *Trosachs Hotel*, a distance of about a mile. A mile and a half more brings you by the lovely *Loch Achray*, and less than another mile to the *Brigg of Turk*. A little further on —

“*Duncraggan's huts* appear at last
And peep, like moss-grown rocks, half seen,
Half hidden in the copse so green.”

A mile from here you come to *Loch Venachar*, with a view of *Benledi* (2,882 feet) on the left of the road; then ($2\frac{1}{2}$ miles) to *Coilantogle Ford*, “Clan-Alpine's outmost guard,” where Roderick challenged Fitz-James to single combat. From this point it is but $2\frac{1}{2}$ miles to the *Dreadnought Hotel* at Callander. From *Callander Bridge*, near by, there is a magnificent view of Benledi. The *Falls of Bracklinn* are about 2 miles northeast from Callander, and there are many other attractive excursions in the neighborhood.

If you spend the night at Callander, you will do well to take the train next morning for *Dunblane* (10 miles), and walk from there to Stirling (6 miles) by way of *The Bridge of Allan*; or take the evening train to Dunblane, and spend the night there.

DUNBLANE (*Hotel: Dunblane*), picturesquely situated on the banks of the Allan, is chiefly noted for its *Cathedral*, one of the few buildings of the kind in Scotland that escaped the blind zeal of the Reformers. The nave is in the earliest pointed style, the choir of a somewhat later period. The tower, which bears the marks of Norman work, is the oldest part.

From the back of the inn there is a romantic walk shaded by aged beeches along the bank of the river, through the grounds of Kippenross, to the Bridge of Allan. This is the pleasantest route for a pedestrian.

THE BRIDGE OF ALLAN (*Hotels: Philip's Royal*,

Queen's, Westerton Arms) is a very popular watering-place ; its chief attraction being the Airthrey mineral springs. An omnibus (fare, 6d.) runs from here to Stirling several times a day.

STIRLING (*Hotels : Golden Lion, Royal, Carmichael's Temperance*) has a pleasant seat on an eminence near the river Forth. The *Castle*, on the brow of a precipitous rock that rises yet higher, is no less interesting for its natural attractions than for its historical associations. The view from its walls on a fine day is unsurpassed in Great Britain. On the west is the vale of Menteith, bounded by the Highland mountains, — Ben-Lomond, Ben-Venue, Ben-A'an, Benledi, Benvoirlich, and Uam-Var ; to the north and east are the Ochil Hills and the windings of the Forth ; to the south the Campsie Hills ; while the nearer view includes the town at our feet, the ruins of Cambuskenneth Abbey, the Wallace Monument and Abbey Craig, and the Bridge of Allan. The field of Bannockburn, too, is seen so perfectly that nothing is to be gained by visiting it, though you can easily walk to it if you choose.

The castle was the birthplace of James II. and of James V., who was crowned here ; and it was the favorite residence of James IV. In the "Douglas Room" James II. assassinated William, Earl of Douglas, and you are shown the window through which the lifeless body was hurled to the garden below. And much besides your guide at the castle will tell you which need not be anticipated here.

The *Cemetery* on the south side of the esplanade contains some interesting monuments ; and beyond this is the old *Greyfriars' Church*, built in 1494 by James IV., and a good specimen of the Gothic of that period. Within its walls James VI. was crowned, July 29th, 1567, and John Knox preached the coronation sermon.

In the town may be seen *Argyll's Lodging*, in Broad Street, the home of the poet Sir William Alexander

who in 1632 was made Earl of Stirling, and later of the Argyll family; also, *Mar's Work*, at the head of the same street, built by the Earl of Mar, a curious structure with quaint sculptures and inscriptions.

Abbey Craig, 560 feet high, on whose top is the *Wallace Monument*, a lofty baronial tower rising 220 feet higher, is easily reached, and is well worth a visit if time permits.

Glasgow to Oban, via Dunoon, Rothesay, Ardrishaig, and the Crinan Canal.

This is a very popular route. The elegant saloon steamers *Columba* and *Iona* leave Glasgow at 7 A. M. (or you can take a train at 7.45 A. M. for *Greenock*, meeting the steamer there), and reach Oban at about 5 P. M. The cabin fare is 14s.; return tickets, 21s. The steamer touches at *Greenock*, at the lively watering-place of *Dunoon*, where a ruined castle is to be seen overlooking the river, at *Inellan*, and at *Rothesay*, before entering the *Kyles of Bute*, a narrow strait between the island of Bute and the coast of Cowal. The scenery here is remarkable for its varied beauties. We next reach *Tarbert* (where a daily steamer for *Islay* and a daily coach for *Campbelltown* connect), and then *Ardrishaig*, at the southeastern end of the *Crinan Canal*, 9 miles long, formed to avoid the circuitous passage of 70 miles round the Mull of Cantire. At its other end we come to *Crinan*, and the striking scenery of the bay of Crinan. After leaving Crinan, dinner is served on board (for 3s.), while the steamer keeps on her way towards Oban. Passing through the sound of Luig, we get a view of *Benmore* (3,170 feet), the highest mountain in Mull. Some miles farther on, we sail through a very narrow strait between the islands of *Easdale*, celebrated for its slate quarries, and *Seil*, whose precipitous shores rise on the right in huge columnar masses. As we approach *Kerrara Island* the mountains of Mull come grandly into view, and on the right *Ben Cruachan* appears

with its double peak. Kerrara forms a natural break-water to the bay of Oban.

OBAN (*Hotels: Great Western, Caledonian, Craigard, Imperial*, etc.), a great rendezvous for tourists, is shut in by hills, from which the views are varied and beautiful. .

Oban to Staffa and Iona.

If the tourist can give but one day more to this vicinity before returning to Glasgow, let him by all means make the excursion to Staffa and Iona. In fine weather the sail takes about twelve hours, allowing an hour each at Staffa and Iona, where the landing is made by the steamer's boats. The steamer runs daily, Sunday excepted. The fare for the trip is 20s. including landings at Staffa and Iona. In calm weather the small boats from the steamer are rowed into the mouth of Fingal's Cave, which is accessible at all stages of the tide except extreme high-water with a heavy sea running.

On this trip the *Isle of Mull* is completely circumnavigated. About 8 miles from its western coast is STAFFA, with the world-renowned *Fingal's Cave*, which it would be superfluous to describe. There are several smaller caves of the same general character on the island, and other singular basaltic formations.

IONA, or *Icolmkill*, an islet 9 miles to the south of Staffa, is famous as an early seat of Christianity, a monastery having been founded here by St. Columba in the sixth century. Among the ruins those of the *Cathedral of St. Mary* are the most interesting. It was probably built in the early part of the 13th century. *Maclean's Cross* is one of the 360 sculptured stone crosses which are said to have adorned the island, but which were thrown into the sea about 1560 by order of the Synod of Argyll.

[For many attractive side excursions, and also for tours in the north of Scotland, see the local guide-books, which may be bought on the steamers.]

Oban to Glencoe.

This is another of the excursions from Oban that may be accomplished in a single day. A steamer leaves every day for *Ballachulish* (26 miles), whence coaches are run to *Glencoe* and back to the steamer, which returns to Oban in the evening. This wild region, so remarkable for its scenery, is no less renowned as the scene of the horrid massacre (in 1692) of the clan inhabiting it.

Oban to Inverness by the Caledonian Canal.

If it is possible to give even more time to Scotland, there is no more attractive excursion than the one through the *Caledonian Canal*, which extends from the Atlantic to the German Ocean; a distance of 60½ miles, of which 37½ are over lakes and rivers, the remainder being artificial. The depth of water is 17 feet, and large and swift steamers ply regularly from each end.

On this trip, leave Oban in the evening for *Banavie*, spending the night there and leaving for Inverness next morning. The fare through from Glasgow to Inverness is 33s. 6d.

BANAVIE (*Hotel: Lochiel Arms*) is a mile from *Corpach*, the southern terminus of the Canal, where the steamer from Oban stops. An omnibus is in waiting to convey passengers to Banavie. From the hotel at B. there is an excellent view of *Ben Nevis* (4,406 feet), the highest mountain in Scotland. It may be ascended from here (8 miles) in about 3½ hours.

Leaving Banavie by steamer on the canal we soon pass (right) the ruins of *Tor Castle*, an ancient stronghold of the Camerons. A few miles farther on, two locks admit us to *Loch Lochy*, which is 10 miles long and about one broad. From this a canal of two miles leads to *Loch Oich*, about 4 miles in length, the central lake of the great chain and the most elevated of them all. On its western shore are the picturesque

ruins of *Invergarry Castle*, which was burned in the rebellion of 1745. From the end of *Loch Oich* (reached about noon) we descend by seven locks to *Fort Augustus* on *Loch Ness*. The whole distance through the locks is two miles, and as the steamer is an hour and a half on the way, you can walk at your leisure over this part of the route, which is far less tedious than remaining on board.

Loch Ness is nearly 24 miles long, with an average breadth of $1\frac{1}{4}$ miles. It is very deep (130 fathoms in some parts) and never freezes. At the *Pier of Foyers* the steamer makes a stop to allow passengers to view the celebrated *Fall of Foyers*, or the "Fall of Smoke," as it has been called. There are two falls, a quarter of a mile apart; the lower one making a leap of 100 feet into a wild linn shut in by gigantic rocks; the upper one about 30 feet high, with an aerial bridge spanning the chasin.

[From this point there is a delightful road to Inverness (18 miles), and the pedestrian may prefer to spend the remainder of the day here (at the *Foyers Hotel*) and walk to Inverness the next day. "The glorious valley, with its lakes and mountains, spreads perpetually before the eye, either dimly seen through the luxuriant foliage of the trees, or in the fullness of its beauty."]

A few miles beyond Foyers, the ruins of *Urquhart Castle* are seen on the opposite shore, and 8 miles from here a narrow channel, only a quarter of a mile long, leads from *Loch Ness* into *Loch Defour*, the last and least of these lakes. From this another piece of canal, about 4 miles long, brings the steamer to her pier at *Muirtown*, where omnibus and cabs are in waiting to take us to *Inverness*, less than a mile off.

INVERNESS (*Hotels: Station, Caledonian, Royal*), "the capital of the Highlands," is not particularly interesting in itself, but the vicinity has many attractions for the tourist who can make a stay here; as, *Culloden Moor*, with its battle-field (6 miles), *Cawdor Castle*, made memorable by Shakespeare (about 20 miles),

etc.

Inverness to Edinburgh.

If your tour is limited to a summer vacation, you will hardly be able to linger on this route, but will go through at once by rail to *Edinburgh* (189½ miles *via Fife*, 213¼ *via Stirling*: 34s. 6d., 25s. 10d., 18s.).

In going through the famous *Pass of Killiecrankie*, which begins not far beyond *Blair-Athole* station (110 miles from Inverness), secure a seat on the *right* side of the railway carriage, in order to see as much as possible of the remarkable river scenery. It is better, however, to leave the train at *Blair-Athole* and walk through the Pass to *Pitlochrie* (6¾ miles), and take the next train from that station. If you wish to explore the pass more thoroughly, a guide can be readily got at *Blair-Athole*.

[Should you intend to take the above trip through the Caledonian Canal, it will be best *on the excursion to Loch Lomond, the Trossachs*, etc., to return to Glasgow by rail *from Stirling* (about 30 miles, by the direct route), instead of proceeding to Edinburgh. If you prefer it, you can let that excursion end *at Callander*, returning from there to Glasgow by the route you have come. You can then visit *Stirling* (also *Dunblane* and the *Bridge of Allan*, if you wish) on the way from Inverness to Edinburgh; remembering to take tickets at Inverness for the *Stirling* route, *not via Fife*.]

Edinburgh and its Vicinity.

EDINBURGH (*Hotels*: *Royal, Edinburgh, Balmoral, Alma*, etc., first-class; *London, Café Royal*, etc., cheaper) may be "done" in a single day; but it would be better to give it at least double that time, even at the sacrifice of some of the minor excursions mentioned above.

One's first walk in Edinburgh should be to the *Calton Hill*, whence you have a good view of the city and its suburbs. If you would get a broader prospect, ascend *Nelson's Monument* (3d.), the top of which is 350

feet above the sea. The other noticeable things on the Hill are the unfinished *National Monument*, the monument to *Dugald Stewart*, the *High School*, and *Burns's Monument*, opposite the High School.

The *Castle* is another point from which a fine view is obtained, and within its walls are exhibited (daily from 12 to 3 P. M., free) the ancient *Regalia* of Scotland; also *Queen Mary's Room*, in which James VI. was born; *Queen Margaret's Chapel*, one of the oldest chapels in Scotland, recently restored; *Mons Meg*, a gigantic cannon used at the siege of Norham Castle in 1497, etc., etc.

The walk from the Castle down the High Street to *Holyrood* is a very interesting one. *St. Giles's Church*, seen on the way, is the ancient parish church of Edinburgh. It has suffered much from "restorations," but the spire has luckily escaped and retains its mediæval beauty. The *Parliament House* should be visited for the "Great Hall," with its carved oaken roof and its statues and portraits. *John Knox's House* (built in 1490), *Moray House*, the old mansion of the Earls of Moray, and the *Canongate Tolbooth* (A. D. 1591) are curious relics of the olden time. In the *churchyard of the Canongate Church* are the graves of Dugald Stewart, Adam Smith, the poet Ferguson (whose gravestone was erected by Robert Burns), and others.

Holyrood Palace and Abbey are open at 11 A. M. daily (6d.). You are conducted by a guide through the Picture Gallery, Lord Darnley's Rooms, the Tapestry Room (portion of the palace built by Charles II.), *Queen Mary's Apartments*, (where Rizzio was murdered and his blood still stains the oaken floor—if you have faith to believe that part of the story), and the *Chapel Royal*, which is a beautiful fragment of the ancient Abbey founded in 1128. Here Charles I. was crowned in 1633, and here, in the royal vault, repose David II., James II., James V. and his queen, and Henry Lord Darnley.

Arthur's Seat, beyond Holyrood, is 822 feet high,

and the view well repays the walk to its top. There is a good carriage road round the hill. *St. Anthony's Chapel*, on the way up the hill, is associated with incidents in Scott's "Heart of Midlothian," and other scenes connected with the tale are pointed out in this vicinity.

The ancient *University*, the *Royal Institution*, the *Museum of Science and Art*, *Greyfriars' Churchyard* (where Allan Ramsay, Robertson the historian, Black the chemist, Dr. Blair, and other eminent Scotsmen are buried), *Heriot's Hospital* (founded by the "Jingling Geordie" of "The Fortunes of Nigel"), *Scott's House* in Castle Street and the *Waverley Monument* on Princes Street, will also attract the stranger. A full description of these and other objects of interest will be found in the local guide-books.

A delightful excursion may be made from Edinburgh to *Hawthornden* and *Rosslyn* (or *Roslin*) Chapel. Take the train for *Hawthornden* station (a circuitous route of 11 miles; 1s., 10d., 8d.), which is very near the entrance to *Hawthornden House*. This charming place (admission, 1s.) was the residence of the poet Drummond, and hither Ben Jonson walked all the way from London to visit his friend and see Scotland. *Roslin Chapel* (admission, 1s.) is reached by a foot-path along the bank of the lovely Esk. It was founded in 1446, and is one of the most elegant remains of the Gothic architecture of Scotland. Near by are the mouldering walls of *Roslin Castle* overhanging the river. Return to Edinburgh (7 miles) on foot or by rail, as you please. The walk will take you through some of the pleasantest of the suburbs; and if you choose the road by *Morningside*, you can see the *Bore Stone*, to which the royal standard was fixed when James IV. arrayed his army there before his departure for Floddenfield. You may also ascend the *Braid Hills*, which afford a beautiful prospect of the city, with the Firth of Forth, and the islands and shores of Fife in the

distance. If you are tempted to linger here, you may recollect that —

“Still on the spot *Lord Marmion* stayed,
For fairer scene he ne’er surveyed.”

Edinburgh to Melrose, Abbotsford, and Dryburgh.

This excursion may be taken *en route* for England, without returning to Edinburgh. Take your ticket for *Melrose* ($37\frac{1}{4}$ miles), where carriages may be hired at the station for the ride to *Abbotsford*. The distance is 3 miles, and the charge (including driver's fee, tolls, and everything) is 6s. 6d. for a one-horse carriage, 10s. for two horses. As the walk to Abbotsford is not a particularly pleasant one, it is well to ride there and back; then to see *Melrose Abbey*, and, after a lunch at the hotel, to walk (4 miles) to *Dryburgh Abbey* and back. Carriages to Dryburgh may be had for 8s. 6d. (one horse) and 12s. (two horses).

At *Abbotsford* visitors are shown through the Entrance Hall, Armory, Drawing-Room, Library, and Study, by a guide, who describes everything at the time. For this there is a regular fee of a shilling for each person.

Melrose Abbey (admission, 6d.) was founded in 1136, but was destroyed in 1322. A few years later the present edifice was built, and was unquestionably one of the most admirable works of the best period of ecclesiastical architecture. The material is a very hard stone, and much of the carving is as perfect as when it was fresh from the sculptor's hand. No description, not even the famous one in the “*Lay of the Last Minstrel*,” can give any adequate idea of its beauty. Within its walls are the graves of kings, and nobles, and priests of the olden time; among them Alexander II. of Scotland, and more than one of the renowned Earls of Douglas. Before the high altar the heart of King Robert Bruce is said to have been deposited.

Dryburgh Abbey (admission 1s. for a party not ex-

ceeding three, 4*d.* for each additional person) was founded about the same time as Melrose, and, like that, was destroyed in 1322 by Edward II. Robert I. restored it, at least in part; but it was again destroyed in 1544. Little now remains of its ancient magnificence. St. Mary's aisle, the most beautiful fragment, contains the tomb of Scott, who was buried here Sept. 26, 1832. Here also are the graves of his wife and his eldest son, and of his son-in-law Lockhart.

This interesting excursion is a fitting close to our brief run through the land of Burns and of Scott. Returning to Melrose, we take the train for *Durham* via *Newcastle-on-Tyne*. If you leave Melrose in the P. M., you can go no farther than Newcastle that evening.

ENGLAND (*continued*).

Newcastle to Durham.

NEWCASTLE (*Hotels: Central Station; Bell's Neville*, cheap and good) is an ancient town, having originated in the Roman *Pons Ælii*, the second station from the eastern end of Hadrian's Wall. Before the Conquest it was called *Monkchester*, from its many monasteries. It derived its present name from a castle built here by Robert, eldest son of William the Conqueror. It figures prominently in the history of the old wars between England and Scotland. Its modern importance, on account of its enormous coal trade, is well known. It is also the seat of extensive manufactures of iron, steel, woolen goods, glass, pottery, chemicals, etc.

The donjon-keep of the old Norman castle still remains (now used as a prison), and there are several interesting old churches. Some of the modern public

buildings are admirable in their way, and Stephenson's bridge across the Tyne, carrying the railway above the ordinary roadway, is a remarkable piece of engineering.

DURHAM (*Hotels: County, Three Tuns*), about 14 miles from Newcastle by the shortest route, stands on an eminence nearly encircled by the River Wear. Crowning the height are the *Castle*, built in 1072, and the *Cathedral*, side by side, and forming a striking picture from whatever point they are viewed. The castle is now the seat of the University, opened for students in 1833.

The *Cathedral*, if you have followed the line of travel marked out above, will be the first of the *great* English churches that you visit, and it is every way worthy of careful study. Begun in the year 1093, and mostly built during the succeeding half century, it is a grand specimen of Norman work; while the eastern transept (or "Nine Altars," as it is called), added in the 13th century, is an exquisite piece of Early English. The dormitory, cloisters, and the upper part of the central tower are of the Perpendicular period (1400-1480). The Norman nave differs from those of Peterboro' and Ely in that the piers are shorter and more massive, and their zigzag and latticed ornamentation is also peculiar.

The view of the cathedral from the railway station, and that from the Framwellgate Bridge, are unsurpassed in all England. "Independently of the historical associations that belong to 'time-honored' Durham, —

" 'Half house of God, half castle 'gainst the Scot,' —

the scene alone, with the castle walls and the towers of the enormous church rising close beside it and sheer with the face of the cliff; the rich masses of true greenwood that cluster below, and that line on either side the steep banks of the river; and the Wear itself winding in a broad stream around the promontory; —

the scene is one that can never be forgotten, and that (at all events when under its immediate spell) inclines us to give the first position among English cathedrals to Durham. There are indeed only two that can fairly be compared with it: Lincoln, on its 'sovereign hill' crowning the city; and Ely, rising like some natural landmark, rock, or mountain, in the midst of the great level of the fens."*

The beautiful walks on the banks of the Wear afford many charming views of the cathedral, and the bend in the river as you follow it almost makes you believe that you see *two* cathedrals. It is also seen to good advantage from St. Giles's Churchyard; from the "Prior's path," on the way to Beaurepaire; and from a point known as "Nine Trees," in a field at the end of the old Elvete, especially when a glowing sunset forms the background of the magnificent picture.

There are many attractive excursions in the neighborhood of Durham: the site of *Maiden Castle*, three quarters of a mile distant; *Neville's Cross* (one mile), erected by Ralph Lord Neville in memory of the capture of David II.; *Chester-le-Street* (6 miles), with its famous old church, etc.

Durham to York.

Instead of going direct to York (63 miles), make a *détour* by way of *Ripon* (taking tickets from Durham for R.) in order to visit *Fountains Abbey*. This famous ruin, the most interesting of the kind in all Great Britain, is three miles from Ripon, in the pleasure grounds of *Studley Royal*, the seat of Earl de Grey. It may be visited every day except Sunday; admission, 1s. If you walk from Ripon, take a footpath at the toll-bar on the Studley road, leading through a large field with scattered trees. At the village of Studley, either enter the park by a stile, or go round by the lodge-gate and up the avenue, which is about a mile long and lined with noble trees. You will be con-

* King's *Handbook of English Cathedrals*.

ducted through the grounds by a guide, and to see the whole takes about two hours and a half. The monastery buildings originally covered ten or twelve acres, and the ruins occupy two acres. We cannot attempt to describe them, but do not fail to see them; no half-day in all your travel will be better bestowed.

At *Ripon* the *Cathedral* should be visited, even if it be but hurriedly. It is one of the smaller structures of its class, but the nave (171 feet long, 88 high), is very beautiful, and there is much that is interesting in other parts of the church.

The fashionable "spa" of *Harrogate* is on the road between Ripon and York, and may tempt you to stop over a train, if no longer.

YORK (*Hotels*: *Station*, *Black Swan*, two hundred years old; *Railway*, cheaper) was an old town when Agricola (A. D. 78) made it one of his principal stations. Here Hadrian lived, and Severus and Constantius Chlorus died; and here, as many believe, Constantine the Great was born. Here the first English parliament was held, in 1160, and for five centuries parliaments were occasionally summoned to the ancient city. Here are remains of Roman towers and of the earliest British churches. The walls, built we know not how long before the time of Henry III., after being battered in many a siege, were breached in our day to admit the railway train. The old ramparts, still encircling a large part of the city, now serve the peaceful purpose of a public promenade.

The *Cathedral* or *Minster* is of course the chief attraction of York. It stands on the site of a Saxon church in which King Edwin of Northumbria was baptized on Easter day, A. D. 627. This was replaced by a larger edifice, which was burnt in 741. Another, built by Archbishop Albert (who came to the see in 767), was burnt in 1069, when William the Conqueror was devastating Yorkshire. A portion of the inner wall of the existing crypt is perhaps a remnant of this early Saxon church. Thomas of Bayeux, the first

Norman Bishop, built a new church before 1100. Abp. Roger (1154-1181) pulled down the choir and rebuilt it on a larger scale. Abp. Gray (1215-1255) appears to have rebuilt the south transept in its present (Early English) form. John le Romeyn, treasurer of York (1228-1256), built the north transept and a central tower. In 1291 Abp. le Romeyn (son of the treasurer) began to rebuild the nave, which was finished in 1355. The chapter-house belongs to the same (Decorated) period. In 1361, Abp. Thoresby began the lady chapel and presbytery (early Perpendicular) which were probably completed by 1373; and between that date and 1400, the old Norman choir was entirely replaced by the present (Perpendicular) one. During the next 70 years the central tower was recased and brought into its present shape, and the two western towers were built (late Perpendicular). The church, thus rebuilt throughout, was re-consecrated on the 3d of July, 1472.

The extreme length of the cathedral is $524\frac{1}{2}$ feet; breadth across the transepts, 250; height of central tower, 213; of western towers, 202; within the height of the nave is $99\frac{1}{2}$ feet; height of choir, 102; height of lantern (inside), 188. The great east window is 76 feet high, 32 wide; the west window, 54 high, 30 wide.

The minster is rich in old stained glass. In the north transept the five lofty and narrow lancet windows (54 feet high, $5\frac{1}{4}$ wide) known as the "Five Sisters," are filled with their original Early English glass, of lovely diapered patterns. The great west window, with its exquisite flowing tracery, also contains the original glass, the gift of Abp. Melton (1317-1340). If the east window at Carlisle is the most beautiful in the world, this is but little inferior to it, and some have given it the preference. There is scarcely any modern glass in the other windows of the nave. Nowhere in England can one see a larger or more perfect display of the painted glass of the early part of the 14th cen-

ture. The great east window is the largest in the kingdom that retains its original glazing. [This and one in Gloucester Cathedral, 72 feet by 38, are the largest Gothic windows in the world.] The contract for glazing the window in three years was made in 1405. Most of the glass in the choir belongs to the same period. That in the great windows of the chapter-house belongs to the early part of the 14th century, and is a remarkably fine specimen of early decorated work.

In the vestry, some venerable curiosities are exhibited ; among them the *horn of Ulphus*, laid on the altar more than 800 years ago by Ulph, lord of great part of eastern Yorkshire, in token that he bestowed certain lands on the church. In the *Library* (8,000 volumes) are many rare and curious books, manuscripts of Cicero of the 11th and 12th centuries, breviaries and psalters of the 13th century, works printed by Caxton, Wynkyn de Worde, etc., a manuscript volume by the poet Gray, etc.

One of the best views of the exterior of the cathedral is from the walls of the city.

The *Gardens of the Yorkshire Philosophical Society* (admission, 1s., on Saturday 1d.), may rank next to the cathedral among the attractions of York. Here one may see undoubted Roman, Saxon, and Norman remains, and may compare them with each other and with the beautiful Early English architecture of the ruined *Abbey of St. Mary*, which is enclosed within the garden walls ; while in the *Museum* you may see the petrified relics of a period in the history of this region ages earlier than the Romans or than Adam.

York Castle, now a prison, encloses four acres within its walls ; but the only important portion of the original structure (built in 1068) now remaining is *Clifford's Tower*, which was the keep or donjon of the castle. In 1190 it was the scene of the self-immolation of 1,500 Jews, who in order to disappoint a blood-thirsty mob destroyed themselves and their property

by setting fire to the interior. The ruined walls, ten feet thick, are now overgrown with ivy, and within is a large walnut tree. From the top of the tower there is a fine prospect.

The *Guildhall*, built in 1446, contains a hall, 96 feet by 43, and about 30 high, in the Perpendicular style, with a good deal of rich oak carving. Many of the old churches are interesting for their architecture and their ancient glass.

Excursion to Leeds and its Vicinity.

LEEDS (*Hotels: The Queen, Great Northern*, at the Central Railway Station; *Trevelyan*, temperance), capital of the "Clothing District," can be most conveniently reached from York (32 miles by rail). Besides the woollen manufacture, which employs more than 10,000 hands, there are the flax spinning and weaving (12,000 hands), worsted and silk (1,500 each), machinery, tools, etc. (8,000), leather, glass, tobacco, and many other important industries, making it one of the busiest towns in Great Britain. Its public buildings show the good taste no less than the wealth of the people. The *Town Hall* is one of the best specimens of modern municipal architecture in the country. The *New Infirmary* near by, though in a wholly different style (Gothic, while the Town Hall is Roman Corinthian), is equally admirable in its way. The new *Parish Church* (St. Peter's), is another fine example of modern Gothic. The *Cloth Halls* are interesting to the stranger, especially on market days (Tuesdays and Saturdays), and the principal *factories* are well worth a visit.

BRADFORD (*Hotels: Victoria, George, Commercial*), 10 miles from Leeds (1s. 9d., 1s. 4d., 1s.), is the chief seat of the worsted trade, and has grown from about 13,000 inhabitants in 1801 to more than 100,000 at the present time. It has a fine old church (*St. Peter's*), and *St. George's Hall* is an elegant modern edifice.

SALTAIRE (4 miles from Bradford) is a unique and

interesting place. It is a model manufacturing town, built by one man, the late Titus Salt, Esq. There is an immense alpaca mill, covering some 12 acres and employing 3,000 hands. The houses for the workmen are well built, and the sanitary arrangements are excellent. There are also a handsome chapel, schools, news-room, library, etc.

HAWORTH (21½ miles from Leeds, via *Keighley*; 3s. 4d., 2s. 6d., 1s. 7d.), the home and the burial-place of the Brontë sisters, has become one of the literary "shrines of England." The old *Church* has been recently demolished. The natives claim that the tower was built in 600 (which happens to be earlier than the first preaching of Christianity in Northumbria), but it was not older than the middle of the 15th century. The *Parsonage*, with its dreary outlook upon the graveyard and the brown moors, is familiar from the description given by Mrs. Gaskell and many tourists; but the most vivid pictures of the surrounding scenery are to be found in the Brontë novels. You will do well to walk to the moor on the heights above the village, the favorite haunt of the sisters. It is a landscape unlike any other that you have seen, and one that you will never forget.

Leeds to Lincoln, via Sheffield.

SHEFFIELD (*Hotels*: *Royal*, *Victoria*, first-class; *Angel*, *King's Head*, cheaper), "the metropolis of steel," may be visited on the way to Lincoln. It is 33 miles from Leeds (via *Wakefield* and *Barnsley*) and 43 from Lincoln. The chief interest of the place is the vast manufactories of cutlery in all its branches. Silver plate and plated goods are also largely made here, with optical instruments, brushes, buttons, combs, etc. *St. Peter's Church* is a noble building, as old as the reign of Edward III., and contains some elegant monuments, ancient and modern. The *Town Hall*, *Corn Exchange*, and other public buildings are likewise noteworthy.

At **ROTHERHAM** (*Hotel: Royal*, cheap), only six miles from Sheffield, there is a very beautiful Perpendicular Church, which attracts many visitors. In the neighborhood are remains of the famous *Sherwood Forest*. *Wharnccliffe Lodge* (about 6 miles from S. by rail) was for some years the residence of Mary Wortley Montagu, and the locality is one of the loveliest in England. Here also may be seen portions of *Sherwood Forest*.

Newstead Abbey, formerly the mansion of the Byron family, is about 25 miles from Sheffield (considerably farther by rail), and may be visited by making a *détour* by *Nottingham* (famed for its manufactures of lace, hosiery, etc.) on your way to Lincoln. From Nottingham go by branch road to *Hucknall* (about eight miles) where Byron is buried, and walk from there to Newstead. Return to Nottingham and take train for Lincoln.

York to Lincoln.

If you do not make the above excursion to Leeds and Sheffield, take the train for *Lincoln* (72 miles) *via Doncaster*. There are several trains that go directly through; by others you have to wait an hour or more at *Doncaster*. If you take one of the latter, improve the opportunity at D. of visiting the *Parish Church* (*St. George's*) not far from the station. It has been called "the most stately ecclesiastical structure erected in England during the present century." It is in the early Decorated style, thoroughly carried out in all its details. G. G. Scott was the architect. The *Race Course*, where the celebrated St. Leger races take place, is about a mile from the town, by a very pleasant road.

LINCOLN (*Hotels: Great Northern Railway, Saracen's Head, Spread Eagle*), the *Lindi Colonia* of the Romans, contains much that is of interest for the antiquarian. The *Newport Gate* is one of the finest remnants of Roman architecture in Great Britain; and in

the cloisters of the cathedral a Roman pavement is to be seen. Here John of Gaunt had a palace, portions of which still remain. The *Guildhall* dates from the time of Henry VIII.

The *Cathedral* stands on a hill overlooking the country for miles around. A cathedral was first erected here by Remigius, the first Norman bishop (1073-1092), and portions of that building remain in the west front of the present one. The latter was begun by "St. Hugh of Lincoln" (1186-1200), and the choir, the eastern transept, and the eastern side of the great transept appear to have been built by him. His successor (1203-1209) probably completed the great transept and the "Galilee porch." The nave and the upper portion of the west front are ascribed to 1209-1235; the west transept and part of the central tower to 1235-1253. The presbytery, or "Angel Choir" was finished before 1282; the cloisters and the upper part of the central tower between that time and 1300. The upper part of the western towers is Perpendicular work of about 1450.

It will be seen that by far the greater part of the church is Early English, and it is scarcely surpassed by any other example of that period. The Norman portion of the west front is readily distinguished from the Early English, and affords a good opportunity for comparing the two styles. The Perpendicular windows above the principal doors were inserted about 1380.

The large "rose" window in the north transept is one of the most splendid works of the 13th century. The exterior ornamentation is exquisite in all its details; and the ancient glass, which dates from about 1200, is of matchless beauty. In the south transept there is another rose window, which is equally remarkable as an example of the Decorated period. The tracery has been compared to the fibres of a leaf, and is as beautiful as that of the famous Carlisle window. It is filled with fragments of Early English glass collected from various parts of the cathedral.

The *presbytery* or "Angel choir" takes its name from the sculptured angels in the spandrels of the triforium arches. There are thirty of these, and they are reckoned among the best examples of Early English art. The *Galilee porch*, the *southeastern porch*, the *chapter-house*, the *east end*, and many other portions of the cathedral are also worthy of special study.

In the lofty and beautiful central tower hangs "Great Tom of Lincoln," the famous bell first cast in 1610 and recast in 1834, weighing 5 tons 8 cwt. (11,096 lbs.), which is just one ton more than its original weight.

Lincoln to Peterborough, via Boston.

BOSTON (*Hotels: Peacock, White Hart, Red Lion*) is $31\frac{1}{4}$ miles from Lincoln by rail. It takes its name (Botolph's Town) from the monastery of St. Botolph, built here in 654 and destroyed by the Danes in 870. *St. Botolph's Church*, built in 1309, is one of the largest parish churches in England, being 245 feet long and 98 wide within the walls. The tower is more than 300 feet high. For an interesting account of the place see Hawthorne's "Our Old Home."

PETERBOROUGH (*Hotels: Great Northern, Angel*) is 32 miles by rail from Boston. The *cathedral* owes its origin to a Benedictine abbey, founded in 655, destroyed by the Danes in 870, and restored in 966. At the dissolution of the monasteries it was spared because Katherine of Arragon had been buried within its walls. It was suggested to Henry VIII. "how well it would become his goodness to erect a fair monument for her;" whereupon he is said to have replied, "Yes, I will leave her one of the goodliest in the kingdom;" and verily no queen ever had a nobler monument than this majestic old abbey church of "Peterborough the Proud."

The grounds about the cathedral are in perfect keeping with its sacred character. "Of all the lovely

closes that I ever beheld," says Hawthorne, "that of Peterborough Cathedral is to me the most delightful; so quiet it is, so solemnly and nobly cheerful, so verdant, so sweetly shadowed, and so presided over by the stately minster, and surrounded by ancient and comely habitations of Christian men." The *western gateway* of the close, built by Abbot Benedict (1177-1193) remains as of old, when all visitors, of whatever rank, put off their shoes before passing through it into the holy precincts. From this point the west front with its lofty triple arches is seen to the best advantage. This front is of the purest Early English (erected probably between 1200 and 1222), and the enormous arches, 82 feet high, are a unique and imposing feature of the cathedral. From the apse of the choir (1118-1133) to the west front the church affords an excellent example of the gradual changes in style from early Norman to fully developed Early English. The nave (1155-1193) is throughout Norman, and retains the remarkable wooden roof with its painting of the 12th century. The ceilings of the transepts are of the same date. But the Cromwellians broke all the ancient glass, and destroyed all the furniture, the organ, etc., besides pulling down the cloisters and burning the records of the cathedral. The roof of the choir is probably of the latter part of the 15th century, and the painting and gilding (as on the flat roof of the apse also) are recent.

A black marble slab near the south door of the choir marks the tomb in which the body of *Mary Queen of Scots* lay until removed to Westminster Abbey. *Queen Katherine's grave* is in a similar position on the opposite side of the choir.

The *New Building* so-called, forming the eastern end of the church, was begun in 1438, but not completed until nearly a century later. It is especially remarkable for the beautiful fan tracery of the roof.

There is an excellent view of the exterior of the cathedral from the churchyard, where "the rich Perpen-

dicular chapel, the Norman apse towering above it, and the many lines of towers and spires group most picturesquely, and are well contrasted by the surrounding foliage."

Peterborough to Ely and Cambridge.

A railway ride of 30 miles (6s. 3d., 5s., 2s. 5½d.) brings us to *Ely* (*Hotels: Lamb, Bell; Angel*, cheap and comfortable), the seat of another of the great English cathedrals. Here on "the isle of Ely" a monastery for both men and women was founded by St. Etheldreda in the year 673. The Danes destroyed it in 870, but it was refounded in 970 for Benedictine monks. Here it was, as one of the earliest of English poems tells us, that—

"Merrily sung the monks within Ely
When Canute the King rowed thereby,"

and bade his knights rest on their oars while he listened to the vesper-song.

The present cathedral was begun by the first Norman abbot (1082-1094), and before 1107 it was so far completed as to be dedicated to St. Peter and St. Etheldreda. The *Galilee porch* was built 1198-1215, and the Norman choir rebuilt 1235-1252. The central tower fell in 1322, and the *octagon*, which replaced it, was begun that year and completed in 1328; the *lantern* being added between that time and 1342. The *western* part of the *choir*, ruined by the fall of the tower, was rebuilt about 1338. The *lady chapel* was begun in 1321, finished in 1349. The cathedral, therefore, contains examples of all the periods of Gothic architecture from early Norman to late Perpendicular. The Galilee and eastern part of the choir are of the best Early English work, while the octagon, the western choir, and the lady chapel are perhaps the best specimens of pure Decorated to be found in England. It may be added that the recent restorations (under the direction of G. G. Scott) are the most complete and elaborate that have been attempted in an English

cathedral. The church now gives one a true idea of the mediæval splendor of these majestic structures.

Ely Cathedral measures 565 feet in extreme length, and is the longest Gothic church in Europe, though some others (that at Milan, for example) cover more ground. The western tower is 266 feet high.

Within there is nothing more striking than the view across the octagon from the angle of the nave-aisles ; indeed, it is unequalled in Europe. The roof, above the piers, forms "the only *Gothic dome* in existence," and the effect, compared with that of the narrow lanterns of other cathedrals, is indescribably grand and beautiful.

Of the details of the interior, equally rich in ancient and in modern work of the most admirable character, our limits forbid us to speak, and with the amplest space at our command we should despair of doing justice to them. You will not fully appreciate them yourself unless you linger in the church and study it more leisurely than the hurried traveller is likely to do. An entire day is the least that you should give to Ely, though there is nothing to be seen in the insignificant little city but the cathedral and the remains of the conventual buildings around it.

There are fine views of the entire cathedral from a bridge over the railway near the station, and from a rising ground in the park, on the south side ; and an excellent distant view from *Stuckney Hill*, two miles from Ely, on the Newmarket road. "The cathedral is as completely a landmark to the whole of the fen country as the great tower of Mechlin to the lowlands of Brabant ; and its glories, thus recorded in monastic verse, are still the pride of the entire district : —

Hæc sunt Elyæ, Lanterna, Capella Mariæ,
Atque Molendinum, multum dans Vineæ vinum.
Continet insontes, quos vallant undique pontes :
Hos ditant montes ; nec desunt flumina, fontes.
Nomen ab anguilla * ducit Insula nobilis illa."

* The old monk appears to have derived *Ely* from *Eel-ey*, that is, *Isle of Eels*, which is as plausible as any of the etymologies that have been suggested.

CAMBRIDGE (*Hotels: Bull, Red Lion*) is $14\frac{3}{4}$ miles from Ely, on the banks of the Cam, from which it takes its name. The chief attraction is the *University*, which consists of seventeen colleges and "halls," the oldest (*Peterhouse*) founded in 1257, and the youngest (*Downing*) in 1800. If you wish to make the circuit of these colleges, you will do well to get one of the cheap local guide-books containing map and description of the town. The *Chapel of King's College* is one of the most famous specimens of Perpendicular work, and the new *St. John's Chapel* is an admirable example of the Gothic architecture of our day. The grounds of *Trinity College* are very beautiful. The *Fitzwilliam Museum* is worth a visit, and some of the churches, especially the round chapel of *St. Sepulchre*, are of considerable interest. *All Saints* contains a monument, by Chantrey, to Henry Kirke White.

Cambridge to Rugby, via Bedford.

From Cambridge the tourist may proceed directly to London by rail ($57\frac{1}{2}$ miles), and make excursions from that city as a centre. Our own plan, however, would be to go *westward* from Cambridge to Rugby, and visit *Coventry, Warwick, Stratford-on-Avon*, etc., and then to proceed *via Oxford* to the metropolis.

From Cambridge, via Bedford, to *Bletchley*, is $45\frac{1}{2}$ miles, and thence, by the Northwestern Railway, to *Rugby*, $35\frac{1}{2}$ miles. One can go *through* in 3 hours, by connecting trains, three or four times daily. A stop may be made at *Bedford* ($29\frac{1}{2}$ miles from Cambridge), where John Bunyan used to preach. A walk of a mile thence will take you to *Elstow*, where the cottage is still standing in which he was born. *Olney*, where Cowper resided for several years, is 10 miles from Bedford. At *Amptill* (8 miles from B.) formerly stood Amptill Castle, where Queen Katherine resided while her divorce from Henry VIII. was pending, and where a monument in honor of her now stands, bearing an inscription in verse from the pen of Horace

Walpole. The Park is studded with oaks centuries old, some of them ten feet in diameter. *Kimbolton Castle*, where Katherine died, now the seat of the Earl of Manchester, is about 10 miles north of Bedford.

RUGBY (*Hotels: George, Eagle, Royal*), the "Mugby Junction" of Dickens, is famous as the seat of *Rugby School* (founded in 1567), where Arnold taught and "Tom Brown" studied. A mile and a half distant is *Bilton Hall*, once the residence of Addison. A long avenue in the garden, known as "Addison's Walk," is said to have been his favorite promenade.

Rugby to Coventry, Kenilworth, Warwick, and Stratford-on-Avon.

COVENTRY (*Hotels: Castle, Craven Arms, King's Head*), 11½ miles from Rugby, is situated on a rising ground whence the "three tall spires" are visible for miles around. There was a nunnery here as early as the 9th century, which was destroyed by the Danes in 1016, and in 1043 the Earl of Mercia and his Countess Godiva founded a Benedictine monastery on its ruins. How the lady Godiva rendered another service to the town when she "took the tax away" need not be told here. The effigy of "Peeping Tom" is still to be seen at the corner of Hertford Street, and you will be reminded of the legend in other ways at almost every step you take in Coventry.

Of the *Benedictine Priory*, founded in 1043, some few fragments remain, and may be seen near "New Buildings." The *White-friars' Monastery*, founded about 1342, has been turned into a house of industry; but many portions of the original buildings are still in good preservation. The *Grey-friars' Monastery* (A. D. 1358) was on the site of *Christ Church*, and the spire of the latter originally belonged to the old monastic church.

St. Michael's Church is one of the largest (some say the largest) and noblest parish churches in England. The steeple (303 feet high) is the most ancient part,

having been begun in 1373 and finished in 1395. The church was completed by 1450, when Henry VI. heard mass there. The interior is very imposing.

Trinity Church, near St. Michael's, has a spire 237 feet high, built (1664-1667) to replace one that was blown down in 1664. The ancient stone pulpit is remarkable for its beauty.

The third of "the three tall spires" of Coventry is that of *Christ Church*, mentioned above. The church is a modern structure (1832) in the early Decorated style.

St. John's, dedicated in 1350, is famous for its windows, especially the great western one, which is magnificent.

St. Mary's Hall (built about 1450) is a remarkable specimen of old English domestic architecture. It was erected by one of the ancient "Guilds," but is now used for municipal purposes. The *Great Hall* is unsurpassed in its way, and the *Kitchen* with its liberal cooking arrangements is very suggestive of the generous hospitality of the olden time.

There are many other interesting public buildings in Coventry, and quaint old houses are to be seen in almost every street. An entire day may well be spent in the ancient town.

From *Coventry* we advise you to *walk* to Stratford-on-Avon, visiting Kenilworth and Warwick on the way. You remember the story of the two Englishmen who laid a wager as to which was the finest walk in England. After the money had been put up, one named the walk from Stratford to Coventry, and the other that from Coventry to Stratford. How the umpire decided the case is not recorded. As we take our start from Coventry, we will assume that the second man was the winner. Five miles over a broad smooth road, shaded with venerable elms and sycamores, brings us to the village of KENILWORTH (*Inns: King's Arms, Castle*, etc.)

Kenilworth Castle is on a rising ground to the west.

Scott has given us an admirable description of its ancient glories, when Elizabeth came here in 1575 to visit Leicester. Cromwell dismantled it, and laid waste the gardens that begirt it, and it has suffered somewhat since from the tooth of time, but even in ruins it is stately and magnificent. Go round about it, tell the towers thereof, and mark well its bulwarks, if you would know what a mighty fortress it must have been when it held out for half a year against Henry in 1266, or what a lordly palace when it thrice welcomed Elizabeth to its hospitalities, three hundred years later.

The *Parish Church* near the castle has a fine Norman doorway, and the interior is worth examining. Of the ancient *Abbey* the chief remnant is the *gateway*, which is very well preserved.

Another five miles of this delightful walk brings us to WARWICK (*Hotels: Warwick Arms, Globe, Woolpack*), finely situated on elevated ground, near the Avon. The town, though founded so long ago that it is difficult to separate history and legend in its early chronicles, is mostly modern in its architecture, a fire in 1694 having swept away the greater part of the old houses. Much remains, however, that is of great interest to the antiquarian. *St. Mary's Church*, rebuilt in 1394, was almost destroyed in 1694; but the choir, lady chapel, chapter-house, and some other portions that escaped the flames, are among the purest examples of Decorated work. The *Lady Chapel*, or *Beauchamp Chapel* (built between 1443 and 1464) is especially beautiful, and the tomb of its founder, Richard Beauchamp, is considered the most splendid in the kingdom, with the single exception of that of Henry VII. in Westminster Abbey. The tomb of Dudley, Earl of Leicester, is also magnificent, and there are other very beautiful monuments in the chapel. *Leicester's Hospital* is a fine specimen of the old half-timber style of building. The *East* and *West Gates* are remnants of the old walls of the town; above the latter is

the *Chapel of St. James*, which Leicester appropriated to the use of the brethren in the adjacent Hospital.

Warwick Castle, which Scott calls "the fairest monument of ancient and chivalrous splendor which yet remains uninjured by time," is at the southeast side of the town, on a rock overlooking the Avon. It is said to have been founded in 915 by Ethelfleda, the daughter of Alfred. In the war with the barons in the time of Henry III. it was destroyed, with the exception of the towers. Thomas de Beauchamp, in the reign of Edward III., restored and strengthened it; and his son built *Guy's Tower* in 1394. James I. gave it to Sir Fulke Greville, who spent £20,000 — an enormous sum for that time — in repairing and adorning it, and it has remained in the possession of the Grevilles ever since. The recent fire injured it, but fortunately the most interesting parts of the structure escaped, and its attractions for the tourist are as great as ever.

[*Leamington*, the fashionable "spa," is only two miles from Warwick.]

STRATFORD-ON-AVON (*Hotels: Red Horse,* Shakespeare*) is 8 miles farther on ($13\frac{1}{4}$ by rail) if we continue our walk. *Charlecote*, the seat of Sir Thomas Lucy, whom Shakespeare has made immortally ridiculous as *Justice Shallow*, may be visited on the way. It is some two miles aside from the direct road to Stratford. The park is finely wooded, and well stocked with deer, as of old.

Shakespeare's House, in Henley Street, became national property in 1847, and has been carefully restored, so that it presents as nearly as possible the same appearance as when it was the home of John Shakespeare. The room in which the poet was born seems to have undergone but little change since that day, and the an

* No one who has read Irving's "Sketch Book" will need to be reminded that the *Red Horse* is the inn where he stayed during his visit to Stratford; but as it is often crowded in the travelling season, the tourist may find more comfortable quarters at the *Shakespeare*, which is quite as good a house.

tique fire-place can scarcely be of later date than the time of Elizabeth. In another room there is quite a museum of Shakespearian curiosities.

Stratford Church, in which Shakespeare is buried, is on the bank of the Avon, and you approach it by an avenue shaded with lime-trees. It is a large and elegant structure, with a graceful spire (163 feet high), erected in 1764 to replace one that had been taken down. When the church was first built is not known, but portions of it were rebuilt in the reign of Edward III., and alterations were made in the reigns of Edward IV. and Henry VII. The chancel (erected between 1465 and 1491) is Perpendicular, with a good east window; and the great west window of the church is a fine example of the same style. In the transepts and the aisles of the nave there are both Early English and Decorated windows. The grave of Shakespeare is in the chancel, covered by a plain flag-stone bearing the familiar adjuration that has availed to keep it undisturbed, while above, on the wall to the left, is the monumental bust which is the most trustworthy representation of the poet. His wife lies near him, with his favorite daughter, "good Mistris Hall;" also his younger daughter Judith, and Dr. Hall, Susanna's husband, and Elizabeth, his only child, and Shakespeare's granddaughter. In the chancel there is also an elegant marble monument to John Combe, the poet's friend.

Of *New Place*, the home of Shakespeare's later days, few traces now remain, but these are carefully preserved, and the grounds are admirably kept. Directly opposite the site of the mansion (across *Chapel Lane*) is the *Guild Chapel* (or "Chapel of the Holy Cross"), founded in 1269. The chancel was rebuilt about 1450, and the rest of the edifice in the reign of Henry VII. The *Guild Hall* adjoining the chapel, was built at the same time, but has undergone many changes and alterations. The *Grammar School*, where Shakespeare was doubtless a pupil, is in the second story.

In the *Town Hall*, built in 1768, is the statue of Shakespeare presented by Garrick in 1769, the year of the "Jubilee."

SHOTTERY, where Anne Hathaway lived before she became the wife of Shakespeare, is about a mile from Stratford. It may be reached by a footpath through the fields, on the left of the Alcester road, outside of the town. The cottage that was Anne's home (according to tradition generally credited) has a timber and plaster front, and a thatched roof. The interior also appears to have undergone little change since Shakespeare came a-wooing hither by that same pleasant path across the fields.

**Birmingham, Kidderminster, Wolverhampton, Worcester,
Gloucester, etc.**

BIRMINGHAM (*Hotels: The Great Western, Queen's, Royal*), the great manufacturing town, is most conveniently reached either from Coventry (18½ miles by rail), or from Stratford (22½ miles). The chief industries are the making of buttons, steel pens, swords and guns, gold and silver plate and jewelry, articles of brass, bronze, iron, glass, papier-maché, etc. Burke called the town "the toy-shop of Europe," but most of its toys are for "children of larger growth."

WOLVERHAMPTON (*Hotels: Swan, Star and Garter*), famous for its manufactures of hardware, is 14 miles from Birmingham.

KIDDERMINSTER (*Hotels: Lion, Swan*), noted for its carpets, is 15½ miles from Wolverhampton, on the river Stour.

WORCESTER (*Hotels: Star and Garter, Crown*), about 25 miles from Birmingham, and 14 from Kidderminster, is nearly in the centre of England. The *Cathedral* is the chief object of interest. The Early English choir and the central tower are perhaps its finest features. It contains numerous monuments, among them King John's, the oldest royal tomb in England. The Royal Porcelain Works are well worth a visit.

GLOUCESTER (*Hotels: Bell, Albion*), is about 28 miles from Worcester (53 from Birmingham), in a beautiful valley on the Severn. The *Cathedral*, begun in the 11th century and finished early in the 15th, includes all the Gothic styles. It is 427 feet long, and 154 wide through the transepts; the central tower is 223 feet high, and is "the perfection of elegance and harmony." Among the monuments are those of Robert Duke of Normandy, Edward II., Warburton, and Dr. Jenner. The great east window, the largest in England, has been mentioned in connection with York Minster.

CHELTENHAM with its mineral springs, one of the most fashionable of English watering-places, is 7 miles from Gloucester, on the road to Worcester. The ancient town of TEWKESBURY is reached by a branch line of 2 miles from the same route, between Worcester and Cheltenham. Its *Abbey Church* has almost the proportions of a cathedral, and is rich in monuments. Here in 1471 was fought the bloody *battle of Tewkesbury*, in which the Lancastrians were signally defeated.

Stratford-on-Avon to Oxford.

From Stratford to Oxford, by the railway, is about 58 miles. WOODSTOCK, celebrated as the occasional residence of Henry I. and Henry II., and of the "fair Rosamond," may be visited *en route* (8 miles before reaching Oxford), or as an excursion from Oxford. Near Woodstock is *Blenheim Palace*, the gift of the nation to the Duke of Marlborough. The collection of pictures is one of the most valuable in England.

OXFORD (*Hotels: Randolph, Clarendon, Mitre, etc.*) is a city to which at least a day should be given, and that will afford but a hurried glance at its more prominent objects of interest. Hawthorne says that "it is a despair to see such a place and ever to leave it, for it would take a lifetime, and more than one, to comprehend and enjoy it satisfactorily." Here, as at Cam-

bridge, you had better buy one of the local guide-books (the "Railway Traveller's Guide," for instance), and find your way about by its aid.

Christ Church College was founded by Wolsey in 1524, and its chapel is the cathedral church of the see of Oxford. The *hall* is a noble room. *Merton College*, founded about 1264, has a very beautiful chapel of the 15th century, and the library is the oldest in the kingdom. *New College*, founded by William of Wykeham in 1380, is one of the wealthiest of the colleges, and the chapel is unsurpassed in Oxford. The *gardens* of *St. John's College* are much admired, and the grounds belonging to *Magdalen College* are no less attractive. The latter include "Addison's Walk," a shaded avenue that was his favorite resort when a student here. The *Bodleian Library* and *Picture Gallery*, the *Theatre* (built by Wren), the *Ashmolean Museum* (also by Wren), the *Radcliffe Library* and *Observatory*, the *Taylor Institute*, the *University Galleries* and *Museum*, the *Botanical Gardens*, and the *Martyrs' Memorial* are also among the noteworthy things in Oxford. In the High Street is "the *Crown Inn*, where Shakespeare used to spend the night, and was most hospitably welcomed by the pretty hostess (the mother of Sir William Davenant) on his passage between Stratford and London" (Hawthorne).

London.

Between Oxford and London, by the most direct route, there is nothing of special interest to delay the tourist whose time is limited. He will therefore go through at once by rail (54 miles: 11s., 8s. 4d., 5s. 3d.), unless he prefers to stop at some station a few miles from the metropolis (say at *Acton*, 5 miles from the terminus of the road at Paddington), and *walk* into the city. This has been recommended as one of the best ways of getting a good idea of the immensity of London. You may, however, do this quite as pleasantly by riding through the length and breadth of the

city on the top of an omnibus, after being comfortably settled at your hotel.

There are countless *hotels* in London, and of every grade from the highest to the lowest. Among the first-class houses where Americans "most do congregate," we may mention the *Langham*, in Portland Place (West End), and *Morley's*, Trafalgar Square (central). There are also large hotels at the termini of the chief railways ; as the *Charing Cross* (at the South Eastern Terminus, Strand), *Great Western* (at Paddington), *Great Northern* (King's Cross), *Great Midland*, Euston Road (near *Great Northern*), the *Euston* and *Victoria* (London and North Western), *Cannon Street* (City Terminus of South Eastern), and the *International* (London Bridge) ; all of which have fixed tariffs.

For cheaper hotels the traveller will do well to refer to the advertising pages of "Bradshaw's Railway Guide," where he will find many that publish their rates. There are not a few of these cheap and really good hotels in the neighborhood of the Strand (in Norfolk, Arundel, Surrey, Robert, and other streets, that are at once central and quiet). At these houses a bedroom with breakfast may be had at from 3s. to 5s. a day (attendance included), and some of them furnish full board at from 6s. to 9s. a day ; but it is generally cheaper and more convenient to dine at a restaurant. Those who make a long stay in London will find many cheap lodging-houses in the same vicinity ; and restaurants and dining-rooms abound in all quarters, where a meal or a lunch may be got at prices to suit your taste or your purse. At most of these places the *carte* and prices are posted in the window.

A week is the least time that should be given to London, even if you have only two or three months for the entire tour. If you have but six weeks exclusive of the ocean passages, take a week for the great city, even at the sacrifice of a dozen inferior places. And to make the best use of the time, buy one of the local guide books, and select carefully what you most desire

to see. Then lay out each day's work in such a way as to see everything with the least travel, grouping objects of interest that are in the same quarter of the city. The best "Guides to London" are Baedeker's (6s.) and Murray's (3s. 6d.). Of cheaper guide-books there are not a few, costing from a shilling upwards, and very good in their way. All these give all needed information concerning the means of getting about by cabs, omnibuses, "underground railway," Thames steamers, etc.

It has been suggested that one may get an idea of the vastness of London by riding through it on the top of an omnibus; and this is, moreover, the *quickest* way of obtaining a general view of its most remarkable features. Take a box-seat, and make friends with the driver, who will usually be found a capital *cicerone*. If your hotel is in or near the Strand, take one of the omnibuses in that street and ride to the Bank, through the Strand, Fleet Street, and Cheapside; and then ride in the opposite direction from Charing Cross to Paddington through Regent and Oxford Streets and Edgeware Road. You can return by an omnibus running through Oxford Street and Holborn, getting the driver to drop you at the point nearest your hotel; or continue your ride to the Bank, whence you may take a "new departure" by some other of the many lines radiating from that centre. You may go northward to Holloway (by "Favorite" line) via City Road, Highbury, and Islington, and on your return take a 'bus of the same line for the "Queen's Elm," via Holloway Road, Caledonian Road, Euston Road, Portland Road, Regent Street, Piccadilly, Knightsbridge, and South Kensington. There are also omnibuses from Holloway to *Westminster*. An "Atlas" 'bus will take you from Westminster Bridge to *St. John's Wood* on the north or to *Camberwell* on the south, and a "City Atlas" one from *St. John's Wood* to *London Bridge Station* across London Bridge, or *vice versa*. From London Bridge the "Paragon" line will give you a

long ride on the Surrey side of the Thames to *Brixton*, whence you may return by another route over Westminster Bridge to Charing Cross. A long ride affording a view of almost every variety of London street scenery may be taken by a "Stratford and Bow" omnibus (fare 6*d.* for the whole distance) from *Oxford Street Circus*, via Regent Street, Pall Mall, Trafalgar Square, Strand, Fleet Street, St. Paul's, the Bank, Cornhill, Leadenhall Street, Aldgate, Whitechapel Road, Mile End, to *Stratford*.

Do not fail, moreover, to make an excursion or two on the Thames by the swift steamers that ply on the river. Go down as far as Greenwich, and up to Chelsea (or to *Kew*, on your visit to that place). You can go from London Bridge to Westminster for twopence, to Chelsea for threepence, and to Kew and back for a shilling. These excursions give you the best view of the river, with its bridges and Embankments, and also of the buildings on or near its banks. From no point do the Parliament Houses appear to so good advantage, and there is no finer *near* view of the dome of St. Paul's than from the Thames.

When your only object is to go as quickly as possible from one part of the city to another, take the *Metropolitan* (or "underground") *Railway*, the route and stations of which you will see on the "clue map" in the local "Guides." The cars run earlier in the morning than the omnibuses, and as there are stations at the principal railway termini, you will find this the most convenient way of catching the morning trains for excursions in the neighborhood of London.

If you have time enough, you should *walk* a good deal in London, and it may be well to take one or two half-day "tramps" in a thoroughly aimless and vagabond way. You are sure to meet with enough that is worth seeing, and may light upon some things that are not down in the guide-books.*

* Hawthorne, in his "Note-Books," thus describes one of the first days he spent in London: "Yesterday forenoon I went out

A very good walk, suggested by Murray, is from London Bridge west to Trafalgar Square, then through Whitehall, Pall Mall, and Regent Street, "the irregular cross which springs from Trafalgar Square." You thus "pass the *six* great centres of life and architecture which distinguish the Metropolis." These centres are (1) London Bridge, (2) the Bank, (3) St. Paul's Churchyard, (4) Charing Cross, (5) the end of Parliament Street, and (6) Waterloo Place.

Another good walk is along the *Thames Embankment* from Blackfriars (walk half way across *Blackfriars Bridge* for the view of St. Paul's) to Westminster, passing *Cleopatra's Needle* near *Charing Cross Bridge*; then across *Westminster Bridge*, and along the *Albert Embankment* on the other side, past *St. Thomas's Hospital* and *Lambeth Palace*, to *Lambeth Bridge*, or as far as *Vauxhall Bridge*; returning by one of the two-penny steamers on the river.

A GLANCE AT THE CHIEF OBJECTS OF INTEREST IN LONDON.

We shall mention very briefly the chief things that *must* be seen in London, referring you to the local "Guides" for fuller information.

Westminster Abbey is a magnificent Gothic church, but it is far more interesting as "the only national place of sepulture in the world, — the only spot whose

alone and plunged headlong into London, and wandered about all day, without any particular object in view, but only to lose myself for the sake of finding myself unexpectedly among things that I had always read and dreamed about. The plan was perfectly successful, for besides vague and unprofitable wanderings, I saw in the course of the day, Hyde Park, Regent's Park, Whitehall, the Houses of Parliament, Charing Cross, St. Paul's, the Strand, Fleet Street, Cheapside, Whitechapel, Leadenhall Street, the Haymarket, and a great many other places, the names of which were classic in my memory." He appears also to have crossed Waterloo Bridge, and to have walked on the Surrey side to London Bridge. That was not a bad day's work for a pedestrian, and we do not wonder that he "reached home, well wearied," at six o'clock.

monuments epitomize a people's history." Among the kings and queens buried here are: Edward the Confessor, Edward I. and III., Henry V. and VII., Elizabeth, and Mary Queen of Scots, besides many who have *no monument*, as Edward VI., Mary I. and II., James I., Charles II., William III., Queen Anne, George II., etc. Here also lie statesmen, like Chatham, Pitt, Fox, and Canning; poets, like Chaucer, Spenser, Ben Jonson, Beaumont (Fletcher's grave is in St. Saviour's, Southwark), Cowley, Dryden, Congreve, Gay, Prior, Addison, and Campbell; with divines, lawyers, philosophers, historians, and other noted characters, the mere list of whose names would fill whole pages.

The Abbey is open to the public on week-days from 11 to 3, and (in summer) from 4 to 6. The nave, transepts ("Poets' Corner" is the south transept), and cloisters are free. A guide takes you through the rest of the church for 6*d.* There is service daily at 7.45 and 10 A. M., and 3 P. M.; and on Sundays at 10 A. M., 3 and 7 P. M.

[*St. Margaret's Church*, close beside the Abbey, contains the tombs of Sir Walter Raleigh and William Caxton.]

St. Paul's Cathedral is open to visitors on week-days, except during the hours of service (beginning at 9 $\frac{1}{2}$ A. M., and 3 $\frac{1}{2}$ or 4 $\frac{1}{2}$ P. M.). The charges for seeing the parts of the building not open to the public are: Whispering, Stone, and Golden Galleries, Library, Geometrical Staircase, Great Bell, and Clock, 6*d.*; Ball, 1*s.* 6*d.*; Crypt, where are the tombs of Wellington, Nelson, etc., 6*d.* The Stone Gallery affords a fine view of London, and the outer Golden Gallery, at the top of the dome, a wider one in clear weather. There is no reason for going into the Ball, except to say that you have "been there."

The Tower, next to Westminster Abbey, is the most interesting place in all London. It is open to visitors from 10 to 4; admission 6*d.* each person, with 6*d.* ad-

ditional for the Jewel House. The guides who conduct you through the buildings will point out everything noteworthy. In the *White Tower*, built by the Conqueror, the *Chapel of St. John* is one of the finest examples of early Norman architecture to be seen in England.

[If a person could spend but one day in London, he should devote it to Westminster Abbey, the Tower, and St. Paul's.]

The Houses of Parliament are open to visitors on *Saturdays*, by ticket obtained (gratis) at the Chamberlain's office in the building. When Parliament is in session, a peer's order admits one to the "stranger's gallery" of the House of Lords, and a M. P.'s order to that of the House of Commons.

St. Stephen's Crypt is a remnant of the *old Palace* of Westminster, destroyed by fire. It is a good example of 13th century architecture, and has been completely restored and fitted up as a chapel.

The ancient *Westminster Hall* (always open to the public) is also included within the present Houses of Parliament. It was built by William Rufus, but was repaired (1397-1399) by Richard II., who raised the walls, altered the windows, and added the carved timber roof, which is to this day a marvel of construction. Here in the olden time were held the royal revels at Christmas, and here for centuries the great state trials took place, from that of Sir William Wallace to that of Warren Hastings. Here Cromwell was inaugurated as Lord Protector, and Charles I. was condemned to die. No room in England has been the scene of so many events involving the destinies of the nation.

CHURCHES. Nearly all the old churches in London were destroyed in the Great Fire. Of those that escaped, *St. Bartholomew's*, West Smithfield, is the oldest. It was the choir and transept of the Priory of St. Bartholomew, founded about 1102, and is Norman with Perpendicular additions. The open space op-

posite St. Bartholomew's Gate, was the scene of the Smithfield martyrdoms.

St. Saviour's, Southwark, is, next to Westminster Abbey, the best specimen of Early English work in London. Nothing, however, remains of the old church but the choir and lady chapel. Here are buried Gower, Edmund Shakespeare (the poet's youngest brother), Philip Henslowe, the manager, whose "Diary" is well known to students of our dramatic literature, Fletcher (Beaumont's associate), and Massinger (in the churchyard).

The *Temple Church*, near Temple Bar, was the Church of the Knights Templars. The "Round Church" is an admirable piece of transition Norman (1185), and the choir is pure Early English (1240). "Here lies Oliver Goldsmith," may be read on a plain slab outside the church, to the east of the choir.

The *Temple Gardens*, where Plantagenet plucked the white rose, and Somerset the red (Shakespeare's 1 *Henry VI.* ii. 4), should also be visited; and the *Middle Temple Hall* (built in 1572), the roof of which is "the best piece of Elizabethan architecture in London." Here *Twelfth Night* was acted in 1601.

St. Giles, Cripplegate, was built in 1545, and contains the tombs of Milton, Fox the martyrologist, and Speed the historian. Here Oliver Cromwell was married. A part of the old *London Wall* may be seen in the churchyard. *Milton Street*, near by, was formerly "Grub Street," the haunt of poor authors.

St. Mary-le-Bow, Cheapside, commonly called "Bow Church," is considered one of Wren's masterpieces. The crypt is Norman. The steeple, 235 feet high, contains the famous "Bow Bells."

Among the new churches, *All Saints'*, Margaret Street, Regent Street, is to be noted. Externally it is not specially remarkable, but the interior is exquisitely beautiful. Even Ruskin praises it. It is, by the by, one of the extreme "ritualistic" churches. *St. Andrew's*, Wells Street, in the same neighborhood, is an-

other, and the music on Sundays is hardly surpassed in London. *St. Alban's*, Brooke Street, Holborn, is also a noted "high" church.

Mr. Spurgeon's *Tabernacle* is on the Surrey side of the Thames, near the "Elephant and Castle," easily reached by omnibus.

MUSEUMS. The *British Museum*, Great Russell Street, is open (free) during the summer on Monday, Wednesday, and Friday from 10 to 6 or 8, and on Saturdays, from 12 to 6 or 8. During the rest of the year, the closing hour is 4 or 5. It is not open during the first week of January, May, and September. The reader does not need to be told that the collection of books, works of art, antiquities, and curiosities of every kind, is the largest to be found under one roof in the world. Catalogues (1s.) are sold in the building.

The *South Kensington Museum* is no less remarkable in its way. It is free on Monday, Tuesday, and Saturday (10 A. M. to 10 P. M.); on other days 6d. admission is charged (10 A. M. to 4, 5, or 6 P. M., according to the season). It is especially rich in objects of mediæval and modern art, including paintings, sculptures, goldsmiths' work, jewels, enamels, carved ivories, porcelain, pottery, glass, armor, furniture, tapestries, etc., etc.

The *National Gallery*, Trafalgar Square, devoted exclusively to paintings, is open to the public on Monday, Tuesday, Wednesday, and Saturday, from 10 to 5 or 6, according to the season; and to artists on Thursday and Friday. It is closed from the middle of September to Nov. 1st. Though smaller than some of the Continental collections, it contains much that is choice and rare.

There are many other galleries of art and museums in London, the special attractions of which, with times and terms of admission, etc., are duly chronicled in the local "Guides." The *Royal Polytechnic Institution* (1s.) is unique for its mixture of popular science with

musical and spectacular entertainments ; and *Madame Tussaud's Wax-work*, Baker Street, Portman Square (1s. with 6d. extra for the "Chamber of Horrors"), is a London "institution" that everybody wants to see.

THE PARKS. *St. James's Park*, *Green Park*, and *Hyde Park* form a connected stretch of beautiful pleasure-grounds, and a ramble through them is one of the most enjoyable ways of spending a half-day in London. One should manage, if possible, to be in Hyde Park between 5 and 7 P. M., when the roads are thronged with elegant equipages and the foot-paths with lively crowds enjoying the gaiety and display.

Kensington Gardens, adjoining Hyde Park, are open to visitors on foot, but not to carriages. They are a favorite promenade, especially on summer evenings when the band plays.

Regent's Park, on the same side of the city, but some distance from Hyde Park, includes within its limits the *Zoölogical Gardens* (1s. admission ; 6d. on Mondays), the largest collection of the kind in the world, and the *Botanical Gardens*, to which admission can be obtained only through the members of the Botanical Society.

Battersea Park is on the other side of the river, opposite Chelsea, with which it is connected by a suspension bridge. It contains the *Sub-tropical Garden*, of 4 acres, which is well stocked and admirably kept.

Victoria Park, Bethnal Green, is in the northeastern part of the city. Though recently laid out, it has many attractions, among which is the *drinking fountain*, erected by Miss Burdett Coutts at a cost of £5,000.

Finsbury Park, *Southwark Park*, and *Kennington Park* (for which see maps of London) are also among those opened within a few years.

PUBLIC BUILDINGS. The *Bank of England* is a building covering four acres, but of no great architectural pretensions. Strangers may walk through the

Hall, Rotunda, etc., during banking hours, or from 9 to 3.

The *Royal Exchange*, near the Bank, is a large and elegant edifice, with a Corinthian portico in front. The sculptures of the pediment are by Westmacott. Within the quadrangle there are statues of Queen Victoria, Queen Elizabeth, Sir Thomas Gresham, and Sir Hugh Myddleton; and in the rear of the building stands the statue of George Peabody by Story. The busy hour "on 'Change" is from 3 to 4 P. M., especially on Tuesday and Friday.

The *Mansion House*, the official residence of the Lord Mayor, is in the same neighborhood. The principal room, known as the "Egyptian Hall," is adorned with statues by modern British artists.

The *Guildhall* of the City of London is at the foot of King Street, Cheapside. In the great hall the annual "Lord Mayor's dinner" is given. The fine timber roof of this room was added in 1867. Here, besides sundry monuments and statues, may be seen the famous wooden giants, Gog and Magog, said to have been carved in 1708.

For other public buildings, municipal and national, see local "Guides"; also for *prisons* (*Newgate*, etc.); *markets* (*Smithfield*, *Covent Garden*, *Billingsgate*, *Columbia*, etc.); *hospitals* (*St. Bartholomew's*, the oldest in London, *Bethlehem* or "Bedlam," *St. Thomas's*, *Guy's*, *Foundling*, etc.); *inns of court* (*Temple*, *Lincoln's*, *Gray's*, etc.); *royal palaces* (*Buckingham*, *St. James*, *Whitehall Banqueting-house*, etc.); *mansions of the nobility* (*Holland House*, *Bridgewater House*, etc.); *colleges and schools* (*University of London*, *King's College*, *Westminster School*, *St. Paul's*, *Charterhouse*, *Christ's Hospital*, etc.); *theatres* and other *places of amusement*, etc., etc.

MONUMENTS. Of these may be mentioned the *Monument*, Fish Street Hill, erected from Wren's design to commemorate the *Great Fire* of 1666, from the top of which (admission, 3d.) there is a fine view in

clear weather ; the *York Column*, Carlton House Gardens, which affords a good prospect of the West End (open in summer from 12 to 4) ; the *Nelson Column*, in Trafalgar Square, with Landseer's colossal lions at the base ; the *National Monument to the Prince Consort*, or "Albert Memorial," in Hyde Park, a magnificent Gothic structure, with a profusion of sculpture about it ; the Crimean *Memorial (Foot-guards')* in Waterloo Place ; and another Crimean one (*Westminster School*) near the west end of Westminster Abbey. *Cleopatra's Needle*, set up in 1878, is on the Thames Embankment, midway between Waterloo and Charing Cross bridges.

CEMETERIES. *Kensal Green Cemetery*, on the Harrow Road, may be reached by omnibus from the Edgware Road. Here are the graves of Allan Cunningham, Sydney Smith, Tom Hood, Thackeray, Brunel the engineer, and many other persons of note.

Highgate Cemetery is well worth visiting for the view of London that it affords. Coleridge and his daughter Sara are buried here.

Bunhill Fields Burial Ground, near Finsbury Square, has been called "the *Campo Santo* of Dissenters." It contains the tombs of Defoe, Bunyan, George Fox the Quaker, Dr. Watts, the mother of the Wesleys, Ritson the antiquary, and others. More than a hundred thousand persons have been buried in this cemetery of less than four acres.

MISCELLANEOUS MEMORANDA. Murray fills fifteen pages with interesting lists of eminent persons born and buried in London, houses in which they have lived, places and sites connected with remarkable events, etc. From these we select a few items as samples of the whole.

Milton was born in Bread Street, Cheapside, where also stood the *Mermaid Tavern*. Cowley was born in Fleet Street, near Chancery Lane ; Pope in Lombard St. ; Gray at 41 Cornhill ; Byron at No. 16 Holles St., Cavendish Square (house still standing), and Horace Walpole, at 24 Arlington St., Piccadilly.

At *St. Sepulchre's Church*, Snow Hill, are buried Roger Ascham and Capt. John Smith ; at *St. Martin's-in-the-Fields*, Trafalgar Square, Nell Gwynne, Jack Sheppard, Farquhar the dramatist, James Smith (of the "Rejected Addresses"), etc. ; in *St. James's*, Piccadilly, Dr. Arbuthnot, Akenside, Sir William Jones, Dodsley the bookseller, and Yarrell the naturalist ; at *St. Paul's*, Covent Garden, Butler (author of "Hudibras,") Lely the painter, Wycherley the dramatist, Macklin the actor, etc. Behind the *Wesleyan Chapel*, City Road, John Wesley is buried ; Rev. John Newton, in *St. Mary's Woolnoth*, Lombard St. ; Swedenborg in the *Swedish Church*, Prince's Square, Ratcliff Highway ; and Richard Baxter in *Christ Church*, Newgate ; Samuel Pepys rests in *St. Olave's*, Hart Street ; Joe Miller, in the yard of *St. Clement's Danes*.

Nelson lived at 141 New Bond Street ; Burke, at 37 Gerard St., Soho (Dryden died at No. 43, same street) ; Milton, upon the site of 19 York St., Westminster ; Tom Moore, at 27 Bury St., St. James St. ; Shelley, at 41 Hans Place, Sloane St. ; Sir Isaac Newton, in St. Martin's St., south side of Leicester Square, where his observatory is still to be seen ; William Penn, Norfolk St., Strand, last house on the left ; Madame de Staël, 30 Argyll St., Regent St. ; Talleyrand, house of French Embassy, north side of Manchester Square ; Louis Philippe, Cox's Hotel, Jermyn St. ; Louis Napoleon, 3 King St., St. James Square. Keats lodged at No. 71 Cheapside, second floor ; Johnson completed his dictionary in the garret of 17 Gough Square, Fleet St., and died at 8 Bolt Court, Fleet St. Sheridan died at 7 Saville Row ; Horace Walpole, at 11 Berkeley Square ; Sterne, at 41 Old Bond St. ; Charles Lamb, at 4 Inner Temple Lane ; Sydney Smith, at 56 Green St., Grosvenor Square ; Handel, in Brook St., Hanover Square ; Carl Maria von Weber, at 91 Upper Portland St. All these houses (except Milton's) are still standing.

Shakespeare is said to have lived on the Bankside, Southwark, near the *Globe Theatre*, which stood where

Barclay's Brewery now is. Izaak Walton lived in Chancery Lane, not far from Fleet St. on the left; Peter the Great, in Pepys's house, on the site of the last house, west side of Buckingham St., Strand, and he also frequented the "Czar of Muscovy" tavern, 48 Great Tower St.; Benjamin Franklin worked as a journeyman printer in Bartholomew Close, Smithfield, and lived at 7 Craven St., Strand.

The "Boar's Head Tavern," immortalized by Shakespeare, was near London Bridge, where the statue of William IV. now stands; "Will's Coffee House" was at the corner of Bow St.; the "Mitre Tavern" is in Fleet St.; and "Crosby Hall," the residence of Richard III. when Duke of Gloucester, and of Sir Thomas More, is now a restaurant in Bishopsgate Street.

Excursions in the Neighborhood of London.

WINDSOR, with its famous *Castle*, may be reached either by the Great Western Railway, from Paddington (22 miles), or by the South Western from Waterloo station (26 miles). The state apartments are open to the public on Mondays, Tuesdays, Thursdays, and Fridays, by tickets obtained (gratis) in London, of Messrs. Colnaghi, 14 Pall Mall, East. Guide-books may be got (*1d.*) at the same place. The *Long Walk* (3 miles) and other walks in the *Great Park* may well tempt you to spend at least half a day here; and ETON, with its famous *College*, on the other side of the river, half a mile from Windsor, should also be visited.

STOKE POGIS, the scene of Gray's "Elegy," and the poet's burial-place, is only a mile from the Slough station on the Great Western Railway, where the branch for Windsor turns off. There is a monument to Gray's memory in the beautiful *Stoke Park*. *Slough* was the residence of Sir Wm. and Sir John Herschel.

HAMPTON COURT is about 13 miles from London by rail (from Waterloo station), or 24 miles by water. The State Apartments, Picture Gallery, and Wolsey's Hall are free to the public every day except Friday,

from 10 till 6 (*Sundays* from 2 to 6) in summer, and from 10 to 4 in winter; and the grounds are open till sunset. Catalogues of the pictures may be had in the Palace. It is a pleasant walk through *Bushy Park* (about 3 miles) to TWICKENHAM, where Pope's villa was, and where he is buried in the village church. You can take the train here for your return to London, or walk to RICHMOND (a mile and a half) by the foot-path on either side of the river, and thence to the city either by rail or by steamer (when the water is deep enough) or row-boat. The view from *Richmond Hill* is perhaps the finest in the environs of London, and the river scenery between Richmond and Kew, on the way to London, is charming. The *Star and Garter* hotel (rebuilt) renowned for its dinners, is near the entrance of *Richmond Park*, a favorite resort of Londoners. The park is eight miles in circuit, and full of noble old trees.

The *Royal Botanical Gardens* at KEW, or "Kew Gardens," are free to the public every day from 1 P. M. till dark (*Sundays*, 2 to 6). They may be reached by rail (from Waterloo station), by steamer, or by omnibus (1s.) from Piccadilly, every 15 minutes. A descriptive "Handbook" (by Sir W. J. Hooker, the botanist) may be bought at the gardens for 6d. The tourist should on no account fail to visit this beautiful and interesting place. The Gardens cover 75 acres, and the contiguous "Pleasure Grounds" 240 acres more.

The *Crystal Palace* at SYDENHAM is reached by rail ($7\frac{1}{2}$ miles) from London Bridge, Victoria, etc. (by Brighton line), or from Ludgate Hill, Farringdon St. (connecting with Metropolitan stations), etc., by the "High Level" line (London, Chatham, and Dover). Admission, 1s.; on Saturdays, 2s. 6d. A half-day will enable you to glance at the myriad objects of interest in the building, and the beautiful grounds about it. If you spend a whole day, you can get a lunch or dinner in the refreshment rooms of the Palace. For musical and other entertainments, see the daily papers at the time.

HARROW-ON-THE HILL ($11\frac{1}{2}$ miles by rail from Euston Square) is famous for its *School*, where Byron, Peel, Sheridan, and many other eminent men were pupils; and also for the extensive views it commands, especially from the church-yard. It is about a mile from the station to the church.

ST. ALBAN'S, the Roman *Verulamium* (21 miles from Euston Square) is noted for its *Abbey*, which rivals the great cathedrals in size and magnificence. It contains the monuments of Sir John Mandeville and Duke Humphrey of Gloucester. In *St. Michael's Church* there is a monument to Bacon, "the sage of St. Alban's."

DULWICH (5 miles from Waterloo Bridge, reached by rail or omnibus from Charing Cross) should be visited for its *Picture Gallery*, which is open every day, except Sunday, from 10 to 5. It is especially rich in paintings of the Dutch school, with some fine Murillos. *Dulwich College* was founded by the actor Edward Alleyn in the reign of James I., and the pictures were bequeathed to it by Sir Francis Bourgeois, R. A., in 1811. Henslowe's "Diary" is preserved here, with portraits of Alleyn, Drayton, Lovelace, and sundry other poets and actors.

GREENWICH (5 miles) is reached by rail from Charing Cross or London Bridge station, by omnibus from Charing Cross, or by steamer from London Bridge. In the *Park* (open to the public all day) is the *Royal Observatory* (visitors not admitted), whence longitude is reckoned. The "Painted Hall" in the *Hospital* may be seen gratis on Monday and Friday from 10 to 7, on other days for 3d. It contains many portraits, good and bad, with other pictures, and statues of Sir Sydney Smith, Lord Exmouth, and Lord De Saumarez. The Chapel (open on same terms) contains West's "Shipwreck of St. Paul."

The *Arsenal* at **WOOLWICH**, a few miles below Greenwich (reached by rail or river), is shown to visitors on Tuesday and Thursday (10 to $11\frac{1}{2}$ A. M., 2 to $4\frac{1}{2}$ P. M.)

by ticket from the War Office, Pall Mall. It is the largest establishment of the kind in the world. The workshops, furnaces, forges, etc., employ 10,000 persons, and at times a much larger number. The *Royal Military Repository*, on Woolwich Common (open to the public from 10 to 5 daily) contains a museum of ancient arms and armour, models of batteries, ships, etc.

London to Canterbury and Dover.

[Other excursions in England will be briefly mentioned below ; but if the tourist has but three months at command, and wishes to spend at least half of it on the Continent, he may think it best to go directly to *Belgium*, via Dover and Ostend, spending a day or a part of a day *en route* at the ancient city of *Canterbury*.] From London to Canterbury (by London, Chatham, and Dover, from Ludgate Hill or Victoria) it is 61½ miles (15s., 10s. 6d., 5s. 2d.), or through to Dover, 77½ miles (18s. 6d., 13s. 6d., 6s. 6d.).

ROCHESTER (33 miles from London) is interesting for its ruined *castle*, and its *cathedral*, one of the smaller buildings of the kind, mostly Norman (nave and crypt) and Early English (choir and transepts), but with some good pieces of Decorated work (choir windows, doorway of chapter-house, etc.).

GAD'S HILL (about 3 miles from Rochester) is famous as the scene of Falstaff's encounter with his "men in buckram," and as the residence of Dickens. Rochester is the *Cloisterham* of "Edwin Drood."

CANTERBURY (*Hotels: Rose, Fountain, Fleur-de-lis*) the Roman *Durovernum* and the Saxon *Cantwarabyrig* ("the stronghold of the Kentishmen"), was "the first English Christian city," and is now the metropolis of the whole land. Its prime attraction is the *Cathedral*, which occupies the site of the ancient Roman or British church, ascribed to King Lucius, and bestowed on St. Augustine by Ethelbert — "the earliest monument of the English union of Church and State." This church, after being nearly destroyed by the Danes

in 1011, was restored by Canute in 1023, but was completely burned in 1067. Lanfranc, the first Norman archbishop (1070-1089), rebuilt the church ; but under Anselm, the next archbishop, the eastern part was taken down and rebuilt on a far grander scale ; and his successor finished the chancel, which was thenceforth known as "the glorious choir of Conrad." The church thus finished was dedicated in 1130, and in 1170 was the scene of Becket's murder. In 1174 Conrad's choir was burnt down, but rose from its ashes, more beautiful than before, between that date and 1184, when the church was dedicated to St. Thomas the Martyr. A new nave and transepts were erected between 1378 and 1410, and the great central tower (or the part above the roof) was added about 1495.

In 1220, the relics of Becket were transferred from the crypt to the magnificent shrine in the retro-choir which was the resort of pilgrims until 1538, when it was utterly demolished by decree of Henry VIII. A remnant of the mosaic pavement in front of the shrine still shows where it stood.

Of the architectural details of the church our limits forbid us to speak. The original stained glass remains in the aisles of the choir, in the Trinity Chapel, and in the Corona. These windows are of the 13th century, and "for excellence of drawing, harmony of coloring, and purity of design, they are justly considered unequalled."

Among the *monuments* in the cathedral are those of Edward the Black Prince, Henry IV. and his second wife, Joan of Navarre, Archbishop Stephen Langton, (who divided the Bible into chapters), Cardinal Pole, and Archbishop Morton, who effected the union of the Roses by the marriage of Henry of Richmond to Elizabeth of York. Note also the stately pile erected by Margaret Holland to the memory of her two husbands, John Beaufort, Earl of Somerset, half-brother of Henry IV., and Thomas of Clarence, second son of Henry IV.

The *crypt*, partly Norman (the same that was under Conrad's choir) and partly (under Trinity Chapel and the Corona) of the Transitional character of a century later, is peculiarly interesting. Here, in 1561, Queen Elizabeth permitted the Protestant exiles from France and Flanders to set up their silk-looms, and their descendants still use the side aisle as a place of worship. It was in the earlier crypt under Trinity Chapel (before the rebuilding) that the body of Becket rested until removed to the splendid shrine above; and here too Henry II. doing penance for the murder, submitted to be scourged by the bishop and the monks, and passed the whole night fasting.

St. Martin's Church is said by antiquarians to be the oldest church in England. It is partly built of Roman bricks, and perhaps dates back to the second century. It is a quaint little structure, almost buried in a thick growth of ivy. From the hill on which it stands there is an admirable view of the cathedral rising in the midst of the ancient city. There is another fine view from the *Dane John* (or Donjon), an artificial mound, on the edge of the city, which has been laid out as a small public park. Near by are the remains of the ancient *Castle*, and portions of the old city *walls*.

Mercery Lane, leading from the High Street to the Cathedral, tradition says, takes its name from the wares exposed in its shops to tempt the pilgrims resorting thither. The *Star Inn*, which was one of their lodging-houses, no longer exists, but its site may still be seen, and perhaps a portion of the building, now converted to other uses.

There is much else in Canterbury to interest the antiquarian, and if one can spend more than a single day here he will do well to buy one of the local guide-books.

[RAMSGATE and MARGATE, two of the most popular seaside resorts in England, are respectively 16 and 20 miles from Canterbury, and on the coast between the two is the pretty village of *Broadstairs*, preferred by

many as a bathing-place on account of its comparative quiet and seclusion.]

DOVER (*Hotels: Lord Warden*, first-class; *Ship, Dover Castle, Harp*, cheaper) is in a deep valley surrounded by chalk hills, on one of which (320 feet above the sea) is the ancient *Castle*, within whose walls may be seen the remains of Roman and Saxon works that preceded the Norman and more recent fortifications. Half a mile to the southwest of the town is *Shakespeare's Cliff*, so called because it is supposed to be the "dread summit" described in *Lear* (iv. 1 and 6) —

— "whose high and bending head
Looks fearfully in the confined deep."

From Dover, the Belgian Royal Mail Steamers sail for *Ostend* (a four hours' voyage) every week-day at 9.35 A. M. and 10.45 P. M.

[Hence also the Royal Mail Steamers leave, every morning and evening, for *Calais* (21 miles, accomplished in about an hour and a half), the shortest channel passage to France.]

Other Places of Note in England.

For the benefit of the tourist who can spend more time in England, or who may wish to visit other parts of the country *instead* of some of those already mentioned, we add brief memoranda of the more important cities and towns not included in the above routes, with the most convenient way of reaching them.

CATHEDRAL CITIES. — NORWICH (*Hotels: Norfolk, Royal, Swan*) may be visited from Ely (53½ miles), or from London via Ely (126 miles). The *Cathedral* (begun in 1094) is chiefly Norman, and is one of the larger churches of its class. The spire, which was not completed until 1361, is 315 feet high. There are several other old churches of much interest, and the ruins of a Castle dating back to the times of the Conquest.

LICHFIELD (*Hotels: George, Swan*) may be reached from *Birmingham* (15¾ miles). It is on the direct

line from Chester or Liverpool to London. The *Cathedral*, built mainly in the 12th and 13th centuries, is a magnificent example of Decorated work. The central spire, 258 feet high, is "incomparable for lightness and elegance." The shaded avenue on the north side of the cathedral, called "the Dean's Walk," is said to have been a favorite resort of Major André. The house where Dr. Johnson was born is still standing, and the Grammar School, where he and Addison (whose father was Dean of Lichfield) and Garrick were pupils, has been recently restored.

SALISBURY (*Hotels: White Hart, Three Swans*, etc.) is 81 miles from London, 87½ from Exeter, and 23 from Southampton. It has some quaint old houses, but the chief attraction is the *Cathedral*, situated in its quiet "Close" of several hundred acres, with no buildings about it except the bishop's palace, the deanery, and others appropriately connected with it; so that it is seen to the best advantage. It is one of the noblest of the English cathedrals, and is unique in the uniformity of its architecture, which is the purest Early English. It was begun in 1220, and was finished, with the exception of the spire, within the next fifty years. The spire, built a century later, is the highest in England (400 feet), and is no less remarkable for its beauty. The interior, compared with Ely or Winchester, is plain and bare, but is rich in monuments. The chapter-house has been carefully restored, and is a marvel of elegance and gracefulness.

OLD SARUM, famous for the privilege it had until 1832 of sending two members to Parliament, though without a single inhabitant, and also for its historical associations, Roman, Saxon, and Norman, is about a mile from Salisbury. STONEHENGE, with its mysterious monuments, Druidical or whatever they may be, is about eight miles off; and WILTON, noted for its carpets, and as the place where Sir Philip Sydney wrote his "Arcadia," is within three miles.

WINCHESTER (*Hotels: Black Swan, George*) is 29

miles from Salisbury, and 13 from Southampton. It was the home of Alfred, and an old town even in his day. In its ancient cathedral, Egbert, the first Saxon king, Richard I., and several other English monarchs were crowned ; and Alfred, Egbert, Canute, and William Rufus were buried here. It was the see of William of Wykeham (1366 to 1404), to whom we owe the noble west front and the magnificent nave of the *Cathedral*, which is to-day the crowning glory of the city. Externally, except for the west front, it is not equal to some of the other great cathedrals, but within it is unrivalled for its grandeur and beauty, and for its wealth of exquisite decoration.

Next to the cathedral in interest is *St. Mary's College*, founded and endowed by William of Wykeham. The dining-hall, chapel, etc., are fine examples of Gothic work of the 14th century.

A mile from the city is the *Hospital of St. Cross*, founded in the reign of King Stephen by Henry de Blois, and likewise interesting for its architecture. At the porter's lodge, every one who asks the hospitality is entitled to receive a horn of ale and a slice of bread, as in the olden time.

WELLS (*Hotels: Crown, Swan*) is 18 miles from Bath, and 17 from Bristol. It is a lovely and secluded place, very ancient and very sleepy, but its *Cathedral* is one of the largest and most splendid in the kingdom. The "Close" retains its antique character even more completely than that at Salisbury. "The moat about the Bishop's palace, overhung by a thick curtain of aged elms mingled with ivy, growing like a warrior's crest upon the high turreted interior walls, and reflected in deep shadows in the smooth dark mirror of the water, has a thoroughly feudal look, which is heightened by the drawbridge over the moat, and the frowning castellated gateway." The cathedral occupies the site of a Saxon church built in 704, and is itself very ancient, the choir and nave having been rebuilt in the 12th century. The west front retains

much of its rich sculpture and statuary, including 153 figures of life size, and more than 450 smaller ones. The central tower, the chapter-house, and the lady chapel are also much admired.

About five miles from Wells is GLASTONBURY (*Inn: George*, formerly a hospital for pilgrims), associated with the earliest traditions of the English Church, blended with the heroic legends of King Arthur and his Knights. It was the "vale of Avalon," or as Tennyson calls it,

— "the island-valley of Avilion,
Where falls not hail, or rain, or any snow,
Nor ever wind blows loudly ; but it lies
Deep-meadowed, happy, fair with orchard-lawns,
And bowery hollows, crowned with summer seas."

Here stood the *Abbey of Glastonbury*, one of the richest in all England, and even in ruins remarkable for its massive grandeur. King Arthur and Guinevere, King Edgar, and many nobles and prelates were buried here, it is said, but no traces of their monuments are now to be seen. Here grew "the Glastonbury thorn," and here St. Dunstan put the devil to flight with the red-hot tongs. On *Tor Hill*, northeast of the town, where the ruins of *St. Michael's Church* are to be seen, the last Abbot of Glastonbury was hanged for refusing to surrender the Abbey to Henry VIII.

EXETER (*Hotels: Clarence, New London, Half Moon, Globe*) is 71 miles from Wells, and 75 from either Bath or Bristol. Its glory and boast is the *Cathedral*, which though inferior in size to many in England, is unequalled in some of its details. The west front is renowned for its rich and elaborate stone screen, "like a lace veil suspended over the actual dead wall of the edifice ;" and the fan-tracery of the nave vaulting is superb. Indeed, there is a striking richness of decoration in many parts of the church ; the windows being specially remarkable for the variety of their geometrical tracery. The *Guildhall* (built in 1464), *St. John's Hospital* (founded in 1225), *College Hall* (dating from

the 14th century), and the ruins of *Rougemont Castle* are among the other objects of interest in Exeter.

HEREFORD, the seat of one of the minor cathedrals, is 29 miles from Worcester and 30 from Gloucester, from either of which places it is easily reached by rail. It was the birthplace of Nell Gwynne and of Garrick.

CHICHESTER, also a cathedral city, is 16 miles from Portsmouth, and 28 from Brighton. The *Cathedral* is 380 feet long and 191 broad through the transepts, with a graceful spire 271 feet high. It was begun in 1115, and contains examples of all the periods from Norman to Perpendicular. The poet Collins was born and died in Chichester. The *Dolphin* is the best hotel.

BRISTOL (*Hotels: Royal*, first-class; *Guildhall, Saracen's Head, Victoria*, cheaper) is 118 miles from London, and 11 from Bath. It was made a bishop's see by Henry VIII., but in 1836 this was united with the see of Gloucester. The *Cathedral* was originally the church of St. Augustine's Abbey, and contains the monument of Bishop Butler (author of the "Analogy"), but it yields in architectural interest to the *Church of St. Mary Radcliffe* (or Redcliffe), the interior of which is in the purest style of the Perpendicular period. It was in this church that Chatterton pretended to have found the "Rowley" manuscripts. In *Broadmead Chapel* Robert Hall preached for five years. In *St. Peter's Church* is the grave of Savage the poet. Southey and Coleridge were natives of Bristol. CLIFTON (*Hotels: Clifton Down, Bath, Royal*), one mile from Bristol, is noted for its mineral waters, its salubrious air, and its charming scenery. It is connected with the city by a fine suspension bridge over the Avon.

MANCHESTER (*Hotels: Queen's, Palatine, Albion; Trevelyan*, temperance but first-class) may be visited from Liverpool (31 miles) or, as mentioned above, *en route* from Chester to the Lakes. The *Cathedral*, originally the Collegiate Church, was founded in 1422, but has since undergone many changes. The choir is the most

beautiful part of the edifice, and the carved oaken stalls are quite equal to those at Chester. Some of the modern public buildings are very elegant, especially the new *City Hall* and *Assize Courts*. *Peel Park* in Salford (which is virtually a part of Manchester) and some portions of the suburbs are worth visiting.

COMMERCIAL TOWNS, WATERING PLACES, ETC.—

BATH (*Hotels: Royal, York, White Lion, Castle*), 107 miles from London, has been noted for its mineral springs from the time of the Romans, who erected baths here (A. D. 43), and, as the remains show, made it no mean city. It is a favorite resort for pleasure as well as for health. The *Abbey Church* of late Perpendicular style, contains many monuments by Flaxman, Chantrey, and others.

PLYMOUTH (*Hotels: Royal, London, Crown*) is 53 miles from Exeter, and is best visited from this point. It is historically interesting as “the great national harbor,” the chief nursery of the English navy. It is now an important naval station, and the breakwater, docks, fortifications, etc., are remarkable works. In pleasant weather, an excursion may be made to the *Eddystone Light*, 14 miles distant.

TORQUAY (*Hotels: Royal, Queen's, Imperial*, first-class; *Commercial, Union*, cheaper), one of the most celebrated watering-places in England, is on Tor Bay, about equidistant from Plymouth and Exeter.

SOUTHAMPTON (*Hotels: Radley's, Dolphin; Castle*, recommended by Hawthorne as a good second-class house), 80 miles from London, and 13 from Winchester, has an excellent harbor, and is the English stopping-place of the steamers of the North German Lloyd's Company. There are also steamship lines from here to the East and West Indies, South America, the Mediterranean, Australia, etc. The *Bargate*, a remnant of the old fortifications, is adorned with two statues, said to be those of the legendary hero, Bevis of Southampton, and the giant Ascapart whom he subdued (see Shakespeare's 2 *Henry VI.* ii. 3, *Henry*

VIII. i. 1, etc.). *Netley Abbey*, about three miles from the town, is a picturesque ruin in a setting of lovely wooded scenery.

PORTSMOUTH (*Hotels: George, Fountain*), 18 miles from Southampton, is the chief naval arsenal of Great Britain, and the dockyards, storehouses, etc., are on a very extensive scale. The town is enclosed by ancient walls, which afford a pleasant promenade. There are also some quaint old houses, and a parish church dating back to the 13th century.

BRIGHTON (*Hotels: Bedford, Old Ship, Albion*, etc., first-class; *New Ship, Norfolk*, etc., second class; *White Hart, Pier, Clarence*, third class), "the queen of all English watering-places," is $50\frac{1}{2}$ miles from London, and $44\frac{1}{2}$ from Portsmouth. "It is the fashion," says Thackeray in *The Newcomes*, "to run down George IV.; but what myriads of Londoners ought to thank him for inventing Brighton! One of the best physicians our city has ever known is kind, cheerful, merry, doctor Brighton." Of the public buildings, the most prominent, and the worst in architecture, is the *Pavilion*, built by the Prince Regent, but now owned by the town. With its profusion of domes, cupolas, and minarets, it looks, as Sydney Smith said of it, "as if the dome of St. Paul's had come to Brighton and pupped." Scott spoke of it as "a great eyesore." The *Chain Pier*, "where for 2d. you can go out to sea and pace the vast deep without the need of a steward with a basin," is a magnificent promenade, nearly a quarter of a mile long, supported after the manner of a suspension bridge. The *New Pier* is even finer in its way; and the new *Aquarium* is one of the best collections of the kind in the world. There are many delightful walks and excursions in the neighborhood.

HASTINGS (*Hotels: Albion, Castle, Swan*), $32\frac{1}{2}$ miles from Brighton, is a popular watering-place. Here William of Normandy landed in 1066, and seven miles to the northwest the battle of Hastings was fought. The ruins of the splendid *Battle Abbey*, founded by the

Conqueror on the scene of his victory, are well worth a visit ; but they are open to the public only on certain days.

THE ISLE OF WIGHT is most conveniently reached from *Southampton* or *Portsmouth*, by steamer to *Ryde*. The passage from the former place is considerably longer than that from the latter, which is made in half an hour. There are also steamers from both places to *Cowes*. If one has but little time, he will do well to land at COWES (*Hotels: Gloster, Vine, etc.*), go by rail (or on foot) to *Newport* ($4\frac{1}{2}$ miles), visit the ruins of *Carisbrook Castle* (a mile from Newport), take the coach, or walk (9 or 10 miles), to *Ventnor*; thence by rail to *Ryde* and across to *Portsmouth*. From NEWPORT (*Hotels: Bugle, Star, etc.*) excursions may be made (omnibus, or on foot) to *Yarmouth, Freshwater, Alum Bay*, and the *Needles*, all at the western end of the island, within two or three miles of each other, and eight or ten miles from Newport. At *Alum Bay* "the effect produced by the wonderfully colored cliffs, contrasting with the glittering masses of the snowy Needles, is very curious." At *Afton Down*, overlooking the beautiful Freshwater Bay, may be seen numerous *barrows*, or *tumuli*, which date back to a pre-historic epoch. At CARISBROOK, besides the picturesque ruins of the *Castle*, there is the ancient Norman *Church of St. Mary* with its stately Perpendicular tower, and the remains of a *Roman Villa*, discovered in 1859. On the direct road from Newport to Ventnor is the romantic village of GODSHILL, "abounding in bloom and leafiness, out of whose balmy depths rises the rugged church-crowned hill, its abrupt sides studded with irregular cottages, and broken into flowery rifts and chasms." The church is Norman, with a Perpendicular tower, like that at Carisbrook. VENTNOR (*Hotels: Royal, Marine; Crab and Lobster, Globe*), at the southeast corner of the island, is a favorite resort for consumptives. A mile from the town is BONCHURCH (*Hotel: Ribband's*), noted for its charming scenery and delightful walks. John Sterling is

buried in the churchyard of the *Old Church*, founded about 1070. RYDE (*Hotels: Pier, Kent; Star, Vine*) has a pleasant seat on a hill side, with fine views of sea and shore. The *Pier* (2,250 feet long), and the *Esplanade* (1,200 feet) along the sea-wall, are admirable in their way.

The island measures only some 23 miles from east to west, and 13 miles from north to south. A week might be very agreeably spent in examining it in detail (with Black's "Guide" as a pocket companion), "tramping" from village to village at one's leisure, and living at the quiet country inns.

☛ Most of the places mentioned above may be taken in course in an *Excursion through the South of England*, as follows: From London to Bath and Bristol; thence to Wells and Glastonbury; thence to Exeter (going to Plymouth and back from there, if at all); from Exeter to Salisbury; from Salisbury to Winchester; from Winchester to Southampton and Portsmouth (and, if desired, to the Isle of Wight and back); from Portsmouth (*via* Chichester) to Brighton; thence (*via* Hastings) to Canterbury and Dover *en route* for Belgium, as described above.

BUXTON (*Hotels: St. Ann's, Crescent, Royal*), in Derbyshire, famous since Roman days for its warm baths and springs, may be reached from *Sheffield* (27 miles). *Chatsworth*, "the Palace of the Peak," the magnificent seat of the Duke of Devonshire, is 14 miles from Buxton and 10 from Matlock. Coming from the former place stop at *Hassop* station ($2\frac{1}{2}$ miles from C.), and from the latter at *Rowsley* (3 miles), from both of which there are omnibuses (fare, 6d.) to the *Chatsworth Hotel*, close to the Park gates. The walk from Matlock along the banks of the Derwent is a delightful one, if you have the time for it. Visitors are admitted to Chatsworth at 11 A. M. The attractions of the place are too well known to be described here, even if our limits allowed it.

Haddon Hall, famous as one of the noblest and bes'

preserved of the *old* baronial mansions of England, is $5\frac{1}{2}$ miles from Chatsworth, and 2 from Rowsley. It is open to visitors every day.

MATLOCK BATH (*Hotels: New Bath, Temple; etc.*), with its medicinal springs, is in a romantic valley or ravine, through which the silver Derwent flows. On one side rises the *High Tor* (396 feet high), and on the other the loftier *Masson*. Besides the springs, the attractions are the caverns and mines, rich in fossils and stalactites, the petrifying wells, and the many delightful excursions in the neighborhood. The mines here were worked by the Romans, Saxons, and Danes, and traces of the Roman operations are recognizable even now.

SCARBOROUGH (*Hotels: Cliff Bridge, Prince of Wales, Crown; Castle, Talbot*) in Yorkshire ($42\frac{3}{4}$ miles from York) combines the attractions of mineral springs and sea-bathing. It is situated on a noble bay that has been compared to that of Naples, and the beach is not surpassed in all England. Annual races are held here in September.

[**ROUTES TO PARIS, HOLLAND, ETC.** If the tourist prefers to go from England to *Paris* rather than to *Os-tend*, he has the choice of several routes:

(1.) *By Dover and Calais*. Fares to Paris: * 60s., 45s. Return tickets (good for one month) 95s., 75s. There is also a "special night service" at reduced rates: 2d class, 31s. 6d.; 3d class, 21s. Return tickets (14 days) 47s., 31s. 6d. By this route the sea-passage is the shortest (21 miles), being accomplished in about an hour and a half.

(2.) *By Folkestone and Boulogne*. Fares to Paris: 56s., 42s. Return tickets, and "special night service," same as by Calais. Sea passage (29 miles) about two hours.

(3.) *By Newhaven and Dieppe*. Fares to Paris: 33s.,

* The fares by this route and the next are too high for the thrifty tourist. In summer there is a day boat as well as a night boat from New Haven to Dieppe; in winter, only the latter.

24s., 17s. Return tickets (one month), 55s., 39s., 30s. Sea passage (64 miles) about 5½ hours. The journey may be broken at Newhaven, Dieppe, or Rouen, the tickets being good for *seven days*.

(4.) *By Southampton and Havre (only on Mondays, Wednesdays, and Fridays).* Fares to Paris: 33s., 24s. Return tickets (one month), 55s., 39s. The journey may be broken at Winchester, Southampton, Havre, or Rouen, the tickets being good for *four days*. Sea and river passage (120 miles) about 8½ hours.

☛ A very comfortable and economical route to the Continent is by rail from London (Liverpool Street Station) to *Harwich*, thence by large and fast steamers to *Antwerp* or *Rotterdam*, connecting at either point with all main Continental lines. Fares: 26s., 15s.

BELGIUM AND HOLLAND.

Dover to Ostend.

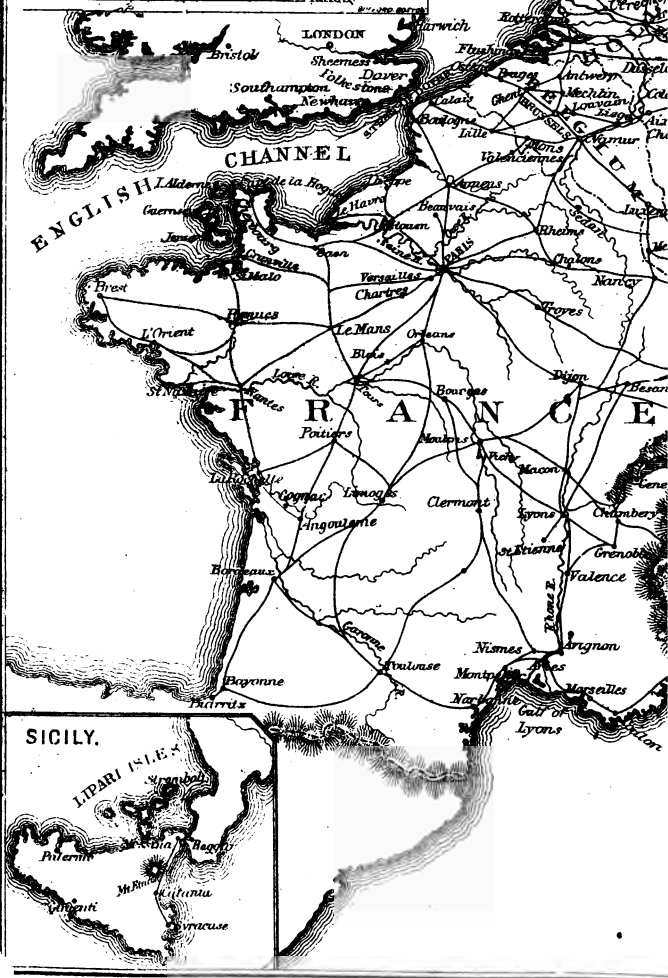
THE distance from Dover to Ostend is 68 miles, and the passage is made in about 4 hours. The fares through *from London* are 37s. 5d. and 26s. 7d.; *from Dover*, 15s. (or 19.15 francs), 10s. (12.75 fr.). As there are no tolerable accommodations for sleeping on the steamers, the day passage is to be preferred.

OSTEND (*Hotels: de Prusse, Mertian, Fontaine*, first class; *d'Allemagne, Lion d'Or, St. Denis*, cheaper) is a port of some importance and a favorite watering place, "a sort of Belgic Brighton." The *Digue*, or sea-wall, is the chief promenade, and is a lively place on a summer evening. The public buildings are of no interest.



showing the leading Railways.
Prepared for the Satchel Guide

50 100 150 200 miles.







Ostend to Antwerp and Brussels.

The chief places of interest on this route are *Bruges*, *Ghent*, *Antwerp*, *Malines*, *Brussels*. We may remark here that the railway fares in Belgium are lower than in any other country of Europe, averaging in English money about a penny a mile for 1st class, and half as much for 3d class ; express trains 25 per cent. more. The Belgian *money* is reckoned in francs and centimes, of the same value as in France (100 centimes = 1 franc = 18.6 cents in our currency, or 9½ English pence).

BRUGES, or BRÜGGE (*Hotels: de Flandre, du Commerce*, both good*) is 14 miles from Ostend. In the 14th century it was "the great commercial centre of Europe," and it still bears many outward marks of its ancient wealth and splendor. It takes its name from the many *bridges* across the canals, which make it "a northern Venice."

The *Cathedral (St. Sauveur)*, built in the 13th and 14th centuries, is less interesting for its architecture than for the numerous paintings it contains. These all bear the name and date of the artist.

The Church of *Notre Dame*, near the Cathedral, is of the 12th century, but the spire (390 feet high) is of recent erection, the old one having got out of perpendicular. The bronze doors are worthy of examination. A small statue of the Virgin and Child, in the south transept, is attributed to Michael Angelo. In one of the chapels of the choir are the magnificent tombs of Charles the Bold, and his daughter Mary ; the latter especially admirable as a work of art. The pictures (mostly marked with the painters' names) are also to be noted, and the richly carved oaken pulpit (16th century).

* The tourist will no longer find the little hotel in the *Grande Place*, opposite the "Belfry," of which Longfellow says : —

"Thus dreamed I, as by night I lay
In Bruges, at the Fleur-de-Blé."

The neighboring *Hospital of St. John* (open to visitors from 9 to 12 and 1 to 6, for $\frac{1}{2}$ fr.) contains a collection of pictures by Memling, "which alone would amply repay a visit to Bruges."

The *Hotel de Ville*, built in the 14th century, is an elegant Gothic structure, and the roof of the great hall is much admired. The library is rich in old MSS. and early examples of printing.

The *Chapelle du Saint Sang*, adjoining the Hotel de Ville, is partly of the 12th and partly of the 15th centuries, with a portal and staircase in the flamboyant style of the 16th. It takes its name from some drops of the blood of Christ said to have been brought from the Holy Land, in 1150, by Count Theodoric of Flanders.

The *Palais de Justice*, on the other side of the Hotel de Ville, is remarkable for the elegant carved oak chimney-piece (executed in 1529, restored in 1850), which nearly fills one side of the council-chamber.

The *Academy of Art*, in the Place de Van Eyck, contains several paintings by Van Eyck and Memling (admission $\frac{1}{2}$ fr. ; free on Sundays, from 11 to 1).

In the Church of *St. Jacques* (built in 1240), besides some good pictures, there are mediæval monumental brasses, interesting for their execution and as being almost the only Spanish monuments still to be seen in Belgium.

The "Belfry of Bruges" (320 feet high*), built in the latter part of the 14th century, is the tower of the *Halles*. The chimes (48 bells) are among the best in Europe, and play every quarter of an hour. It is worth while to ascend the tower ($\frac{1}{2}$ fr. to the door-keeper, and the same to the custodian at the top), not only to see the bells and the ringing machinery, but also for the sake of the extensive view.

* The height of this tower is variously stated at from 280 to 340 feet, and authorities are similarly divided in regard to most of the towers and spires on the Continent. Probably the discrepancy often arises from confounding English, French, and German feet, which are not of exactly equal length

GHENT (*Hotels: de Vienne, Royal; Aux Armes de Zélande*) is 28 miles from Bruges by the more direct of the two railways.

The *Belfry* (396 feet high, "more or less") is noted for the view from the top, for the chimes (44 bells, including the one whose "name is Roland"), and for the "golden dragon," which was taken from the Church of St. Sophia in Constantinople, and placed on the "Belfry of Bruges," whence Philip van Artevelde carried it off to Ghent.

The *Hotel de Ville* is peculiar for having two façades of wholly different character: the one a richly decorated example of the flamboyant Gothic of the 15th century, the other in the Italian Renaissance style, built between 1595 and 1628.

The *Cathedral of St. Bavon*, though of no special interest externally, has one of the most beautiful interiors in all Belgium. It is also very rich in sculpture and in paintings, including the famous "Adoration of the Lamb," painted by John and Hubert van Eyck for Philip the Good, 1420-32.

St. Michael's Church (1442-1480), used in 1791 as a "Temple of Reason," contains some fine paintings. *St. Pierre* (St. Peter) is also noteworthy for its pictures; and there is a collection of considerable interest in the *Academy of Art*.

The *Oudeburg*, a castellated gateway, is a remnant of the ancient palace of the Counts of Flanders, where John of Gaunt (or *Ghent*) was born in 1340. The palace was built in the 9th century, but this gateway not until the 12th. It is now the entrance to a cotton factory.

The Square known as the *Marché au Vendredi* (or *Vrydagmarkt*) is interesting for the quaint old buildings that surround it, and as having been the scene of the most important events in the history of the city. Here occurred the bloody civic broil between the weavers and the fullers in 1341, in which 500 were slain; here Philip van Artevelde received the oath of

fidelity from the citizens in 1381 before leading them against Louis ; and here many heretics were burned by the Inquisition during the reign of the bloody Duke of Alva. At a street corner on the west side of the Square may be seen the huge cannon, "Mad Meg" (*Dulle Griete* in Flemish), cast in the 15th century, and resembling the "Mons Meg" of Edinburgh Castle.

The *Botanical Garden*, one of the finest in Europe, the *Place d'Armes* (or *Kauter*), a beautiful esplanade where a flower market is held on Sunday mornings, and a *Zoölogical Garden* (admission 1 fr.), are among the other attractions of Ghent.

ANTWERP, or in French *Anvers* (*Hotels : de l'Europe, du Grand Laboureur*), is 31½ miles from Ghent by the direct (Waëlsland) railway. It is the chief seaport of Belgium, with about 120,000 inhabitants ; but in the height of its prosperity in the 16th century it had 200,000. If the present rapid growth continues, it will yet be as populous as of old.

The *Cathedral* is the largest and most beautiful Gothic church in Belgium, and one of the most remarkable in the world. It was begun about the middle of the 13th century and completed in the 14th ; but it suffered seriously from fire in the 16th century, and the greater part of the present edifice dates from that period. The spire is 403 English feet in height (Bae-deker), and the chimes (99 bells) are deservedly famous. A small fee (75 centimes for one person, 1 fr. for two, etc.) is charged for the ascent. Within the church are Rubens's "Descent from the Cross," considered his masterpiece, and also his "Elevation of the Cross," "Assumption," and "Resurrection ;" with many good pictures by other artists. The cathedral is free till noon, when the great paintings by Rubens are unveiled and 1 fr. is charged for admission.

The *Church of St. Jacques*, built near the end of the 15th century, contains the tomb of Rubens and many pictures, the best of which are veiled and shown only for a fee (1 fr.). In the *Church of the Capuchins* (or

St. Antoine) there is a valuable Van Dyck and a Rubens; in the *Church of the Augustines*, a large altar piece by Rubens (the Marriage of St. Catherine), etc.; and in *St. Paul's*, Rubens's "Scourging of Christ," etc.

The *Museum* (free Thursdays, Sundays, and holidays, from 9 to 5; other days, 9 to 5, 1 fr.) contains 560 pictures, among which are 14 by Rubens, 6 by Van Dyck, and many others of merit. They are all marked with the painters' names. A full *descriptive* catalogue is sold for 4 fr.

[Antwerp is the most convenient point from which to visit *Holland*. See route below.]

MALINES, or MECHLIN (*Hotels: de la Grue, de Brabant; Cour Imperiale*, Restaurant at Station), 14 miles from Antwerp, *en route* for Brussels, is worth a half day, if the tourist can spare it. The *Cathedral* (*St. Rombold* or *Rombaut*), begun in the 12th century, and completed in the 15th with the exception of the tower (still unfinished, though 326 feet high), has an altar-piece by Van Dyck (unveiled for 1 fr.) with other pictures of less note. The *Church of Notre Dame* contains Rubens's "Miraculous Draught of Fishes," and that of *St. Jean* (St. John), an altar-piece which he considered one of his best works.

BRUSSELS (*Hotels: de l'Europe, Mengelle, de Flandre*, first-class; *de Saxe, Hollande, Prince of Wales*, cheaper) is 14 miles from Malines.

The *Cathedral* (*St. Gudule*), the choir and transepts of which are of the 13th century, the nave and towers of the 14th, and other portions of the 15th, 16th, and 17th, is rich in old stained glass and in monuments. The carved wooden pulpit by Verbrüggen (1699) represents the expulsion of Adam and Eve from Paradise.

The *Picture Gallery* (entrance in Place du Musée; free, 10-3, or later in summer) is now the chief collection in Belgium. The pictures are admirably arranged by schools and periods, and are all labelled. In the same building (free, 10-3) is the *Natural History Collection*, the most extensive in Belgium.

The *Royal Library* (free, 10-3) contains 400,000 volumes and 100,000 engravings, with the celebrated *Burgundian Library* of 22,000 MSS.

The *Old Palais de Justice* contains the noted picture of the "Compromise of the Belgian Nobles," by E. de Bièfvre (shown by the porter for 50 c.).

In the *Porte de Hal*, built in 1381, and used as a prison during the Belgian "reign of terror" in the 16th century) is an interesting collection of arms and antiquities (free, 10-3, except on Sat. and Sund.).

The new *Palais de Justice and Exchange* are two of the most magnificent civic edifices in Europe.

The elegant *Hotel de Ville*, with its graceful tower, 364 feet high, was built 1442-1450. There is a fine view from the tower (best in the P. M.). In the rear of the building is the curious "mannikin" statue and fountain.

Among the other attractions of Brussels are the *Ducal Palace* (or Palace of the Prince of Orange), with its picture gallery (free, 10-4); the *Palais de la Nation*, the vestibule of which (free) is adorned with modern statues; the *Palace of the Duke of Aremberg*, containing a small collection of choice pictures (admission given by the porter); the church of *Notre Dame de la Chapelle*, with its mural paintings by Van Eycken, the tomb of Peter Breughel, etc.; the *Martyrs' Monument* to the memory of the Belgians who fell in Sept. 1830, in the war with the Dutch; the *Boulevards*; the *Botanical and Zoölogical Gardens*; the *Wierz Museum* (near the Zoölogical Gardens), a collection of curious paintings by the artist Wierz (free, 10-3); the beautiful *Park*, with its fountains, etc., etc.

[*Excursion to the Field of Waterloo*. The battle-field may be visited by the daily coach from the Hotel de Saxe (fare both ways, 7 fr.), or by private carriage (about 30 fr.); but the quickest and cheapest way is by rail from the Station du Midi to *Waterloo*, or, better, to *Braine l'Alleud* (40 minutes from Brussels), the station nearest to the "Lion Mound" (entrance

free), which commands the best survey of the field. The *Hotel du Musée* (omnibus at station), at the Mound, is to be commended. Trustworthy guides may be found at the hotel; if the tourist engages one elsewhere, he will do well to make a bargain at the start.]

Brussels to Verviers via Louvain and Liège.

LOUVAIN (*Hotel : de Suède*), 18 miles from Brussels, is celebrated for its *Hotel de Ville*, an exquisite specimen of 15th century Gothic, unrivalled among buildings of its class. The interior is of no interest. The *Church of St. Peter* (15th century) contains a "Holy Family" by Quentin Matsys, one of his masterpieces, a "Descent from the Cross," by Van der Weyden, etc.; and the *Church of St. Gertrude* has choir-stalls of the florid Gothic of the end of 15th century, unsurpassed in Belgium.

If you have not time for a stop at Louvain, take the train from Brussels for Liège (71 miles) or to Aix-la-Chapelle (105½ miles) *en route* for Cologne (150 miles from Brussels).

LIÈGE, or LÜTTICH (*Hotels : de Suède, d'Angleterre*) is in a very picturesque situation on the Meuse. It is noted for its manufactures of weapons of all kinds, and is "at once the armory and the Sheffield of Belgium." The *Palais de Justice*, in the Renaissance style (formerly the bishop's palace, and referred to in Scott's "Quentin Durward"), the *Church of St. Jacques* (16th century), with some good stained glass, the *Cathedral* (13th and 16th centuries), the little *Church of St. Croix*, consecrated in the 10th century (the nave and aisles of the 14th century), and recently restored, are the chief old buildings that are worthy of note. The *Cannon Foundry* and *Gun Factory*, in the suburb of St. Leonard, are specially interesting in their way.

The railway ride from Liège to Verviers, on the Prussian frontier, *en route* for Aix-la-Chapelle, is through a district remarkable for picturesque scenery. There is no place in Belgium where a more de-

lightful "tramp" can be taken than over this stretch of $15\frac{1}{2}$ miles. Or, instead of putting up at a Liège hotel, "do" that city, and then go by rail ($4\frac{1}{2}$ miles) to the pretty little watering-place of CHAUDEFONTAINE (*Hotels: des Bains, d'Angleterre*), and walk from there to Verviers. From *Pepinster* (8 miles from Chaudfontaine) a branch railway will take you in half an hour to SPA ("the original and genuine"), the oldest European watering-place of any note, and worth a brief visit if time will allow.

In going by rail from Liège or other Belgian station to Aix-la-Chapelle, it is cheaper to take a ticket to *Verviers* (where there is a stop of 20 or 30 minutes, and change of carriages), and get a fresh ticket there. Through tickets are fully one third higher.

[Another route from Brussels to Liège is by the "Great Luxembourg Railway" via NAMUR. It is to be regretted that the steamers have ceased to ply between Namur and Liège, as the scenery along the Meuse is enchanting—"the Rhine in miniature." Express trains run through from Brussels to Liège (72 miles) in $2\frac{1}{2}$ hours: fares, 8.50 fr., 6.50 fr.; to Namur, 3.95 fr., 2.95 fr. There is nothing of special interest at Namur (*Hotel: Bellevue*, good and cheap), but the neighborhood is picturesque and beautiful.

By this same route you may proceed from Namur to *Luxembourg* and *Trèves*, and thence down the Moselle by steamer to *Coblence* on the Rhine.]

A Run through Holland.

This, as stated above, is best made from *Antwerp*. Go from Antwerp to *Rotterdam*, thence via *Leyden* and *Haarlem* to *Amsterdam*, and thence via *Utrecht* back to *Rotterdam* and *Antwerp*; or you can go from *Ghent* to *Brussels*, and thence via *Malines* (and *Louvain*, if you wish) to *Antwerp*, and then in *returning* from the trip to Holland, proceed from *Amsterdam* (or *Utrecht*, if you stop there) directly to *Liège*; or (if you do not care to visit Liège and Aix-la-Chapelle) via

Arnheim and *Düsseldorf* to *Cologne*. From *Arnheim* to *Cologne* (93 miles) it is $4\frac{1}{2}$ hours by rail, and 13 hours by steamer on the Rhine.

The denominations of *Dutch money* are *florins*, *guldens*, or *guilders*, and *cents*. 100 cents = 1 florin = 1s. 8d. sterling, or 40 cents of U. S. currency.

ROTTERDAM (*Hotels: Pays Bas, Victoria, Bath*) may be reached from Antwerp either by rail ($4\frac{1}{2}$ hours) or by steamer (7 to 10 hours). The "Telegraaf," sailing on Monday, Wednesday, and Friday, makes the passage in about 7 hours (fares: 2 *florins* 50 *cents*, 1 *fl.* 50c.).

The main things to see in Rotterdam are the *Boompjes*, the great quay extending for more than a mile along the Maas; the *Church of St. Lawrence* (*Groote Kerk*) with its brazen screen and great organ, and the characteristic view of Dutch scenery from the tower (60c. for admission); the *Boymans Museum*, containing 450 pictures, mostly by Dutch masters; and the *birth-place of Erasmus*, which bears the inscription, *Haec est parva domus, magnus qua natus Erasmus*.

From Rotterdam to *the Hague* is a railway ride of $13\frac{1}{2}$ miles (1*fl.* 20c.; 1*fl.*; 60c.), or the passage may be made by steamer on the canal. On the way are *Schiedam*, noted for its "schnapps," and *Delft*, famous in former times for its pottery, and now for the magnificent monument to William of Orange in the *Nieuwe Kerk*, and the one to Admiral Van Tromp in the *Oude Kerk*. *Delfthaven*, as is well known, was the place where the Pilgrims embarked for America in 1620.

THE HAGUE, in Dutch 'S GRAVENHAGE or 'S HAGE, in French LA HAYE (*Hotels: Bellevue, de l'Europe; Oude Doelen*, cheaper), originally a hunting-seat of the Counts of Holland (whence its name, 'S *Graven Hage*, "the Count's enclosure"), is one of the handsomest towns in Holland. The attraction, however, is the picture gallery in the *Museum*, rich in the best examples of the Dutch school. Here are Paul Potter's

world-renowned "Bull" (alone worth a trip to Holland to see), Rembrandt's "School of Anatomy," and "Presentation in the Temple," etc. The *Statue of William II.* in the Buitenhof, that of *William I.* in the Plein, and his equestrian statue, opposite the Royal Palace, are noteworthy, and the *Park* is celebrated for its beauty. *Schevelingen* (or *Scheveningen*), with its sea-baths, may be reached by horse-railway, omnibus, canal-boat, or on foot by a pleasant shaded avenue ($2\frac{1}{2}$ miles to the beach, 3 to the Bath House).

LEYDEN (*Hotels: de Zon, Lion d'Or*), $9\frac{1}{2}$ miles by rail from the Hague (80, 60, 40 cents), is the most ancient town in Holland. It was the *Lugdunum Batavorum* of the Romans. The leading objects of interest are the *Natural History Museum* (free, 12-3), *Siebold's Museum* of Japanese curiosities (50 cents, 9-7), the *Museum of Antiquities* (free on Tues., Thurs., Sat., 11-4, and Sunday, 12-7; shown at other times for 50c.) and the *Botanical Garden* (open till 1 P. M.). The *Burcht* or *Burg*, originally a castle of Drusus, affords a good view of the town and its environs. In the hall of the *University* (founded in 1575) are portraits of all the professors, from Scaliger down to our day.

HAARLEM (*Hotels: Lion d'Or, Funckler*, etc.), 17 miles from Leyden (1 fl. 50 c.; 1 fl. 20 c.; 76 c.) is renowned for its organ in the *Groote Kerk* (*St. Bavon*), which is played on Tuesdays and Thursdays, 1-2, and at other times for a fee of 12 florins for the party. The *Pavilion* in the Park should be visited (open to the public on week-days from 10, on Sundays from 12.30 to 4; free) for its collection of pictures, which embraces 250 works of Dutch and Belgian artists. *Teyler's Museum*, near the Groote Kerk, contains philosophical and chemical apparatus, fossils, coins, books, MSS., etc.

AMSTERDAM (*Hotels: Amstel, Pays Bas; Old Bible*, popular with English and Americans) is 10 miles from Haarlem (1 fl.; 70c.; 45c.), and from its many canals has been called "a vulgar Venice." The *Harbor* with

its great *Docks*, especially the *Entrepôt*, or custom-house harbor (shown by a guide for 50 c.) are interesting, and the *Botanical Garden* (25 c.) and *Zoölogical Garden* (50 c., 6 A. M. to 10 P. M.) are among the best in Europe. But the supreme attraction of the city is the *Museum* (free, daily, 10-3, or later, according to the season; on Sund. 12-3, or later) which contains the best collection of pictures in Holland. Good catalogue for 1 fl. 25 c. The *Museum van der Hoop* (open daily 10-3, Sundays 12-3; 50 c., but on Monday 25 c. and Sunday 10 c.) contains 198 pictures; and the *Fodor Museum* (open daily, except Tuesday, 10-4, 50 c.; Sunday, 11-4, 25 c.) contains another valuable collection, including Ary Scheffer's "Christus Consolator," etc. The *Palace* may be visited for its council chamber, throne room, etc., and for the view from the tower (50 c. to the palace, and 50 c. more for the tower), and the *Exchange* at the business hour (1-2.30 P. M.). There is some good stained glass (middle of 16th century) in the *Oude Kerk*, and an elegant carved pulpit in the *Nieuwe Kerk*, but the churches generally are of no interest.

The village of BROEK, famed as the cleanest in the world, is about 6 miles from Amsterdam. Cross the *Y* by steam ferry (every $\frac{1}{2}$ hour) from the *Nieuwe Stadsherberg*, and walk or take a carriage from the other side to Broek; or you can go within 2 miles of the village by the steamer from *Amsterdam* to *Purmerend* (6 times daily).

UTRECHT (*Hotels: Pays Bas, de la Station*), the *Trajectum ad Rhenum* of the Romans, may be reached by rail from Amsterdam in about an hour (1 fl. 70c.; 1 fl. 25c.; 85c.). The *Cathedral*, consecrated about 720, enlarged in the 11th century, and remodelled in the 13th, has since suffered much from storm, fire, and iconoclastic zeal, but has recently been restored. The view from the tower (321 feet high) takes in the greater part of Holland. The *Stadhuis* contains some pictures, mostly from the suppressed monasteries of Utrecht, with other works of art. The *Maliebaan*, or

Mall, is a beautiful avenue of lime trees on the east side of the town. The old *ramparts* also afford a delightful promenade.

From Utrecht the railway ride to *Rotterdam* is made in about an hour (2*fl.* 50*c.*; 2*fl.* 5*c.*; 1*fl.* 35*c.*); thence to *Antwerp*, by rail or steamer, as above.

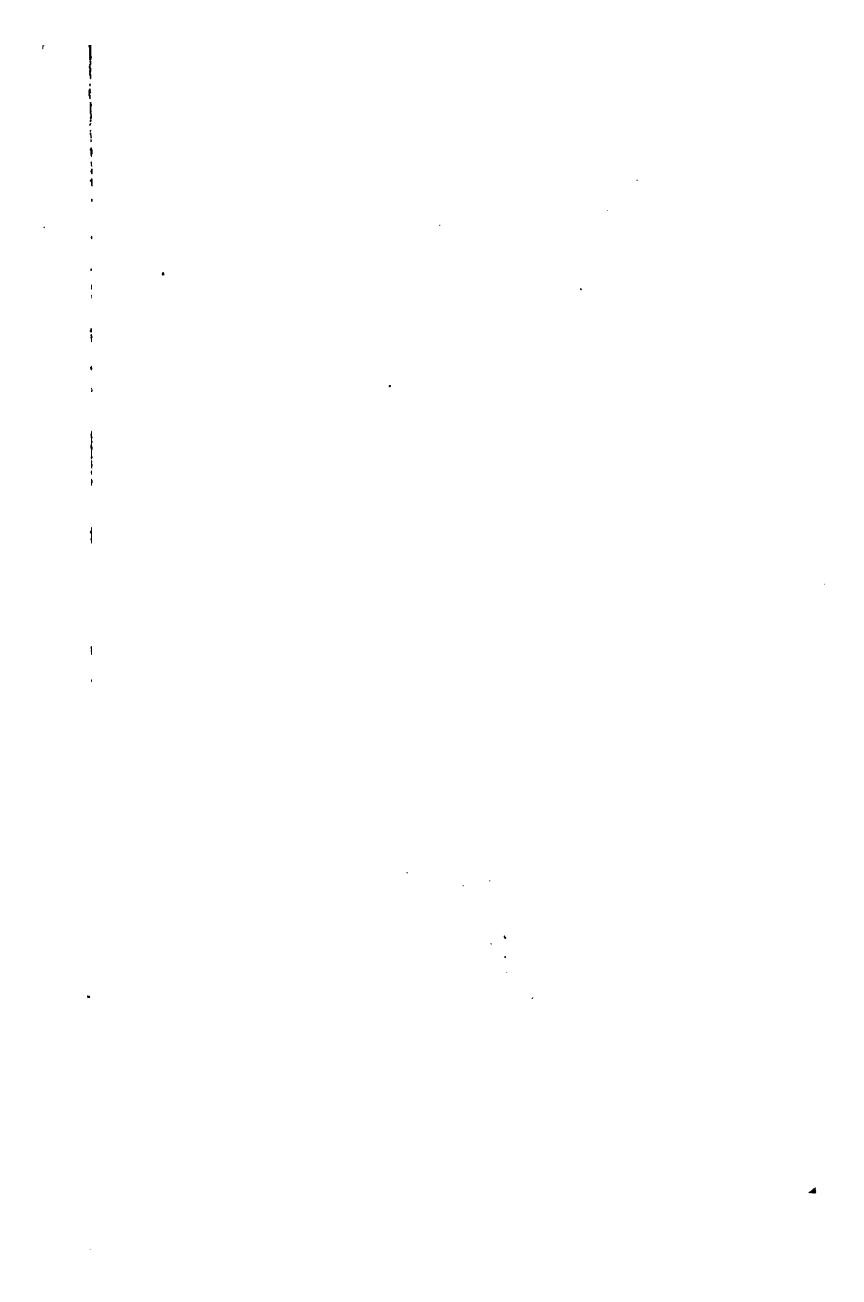
THE RHINE AND GERMANY.

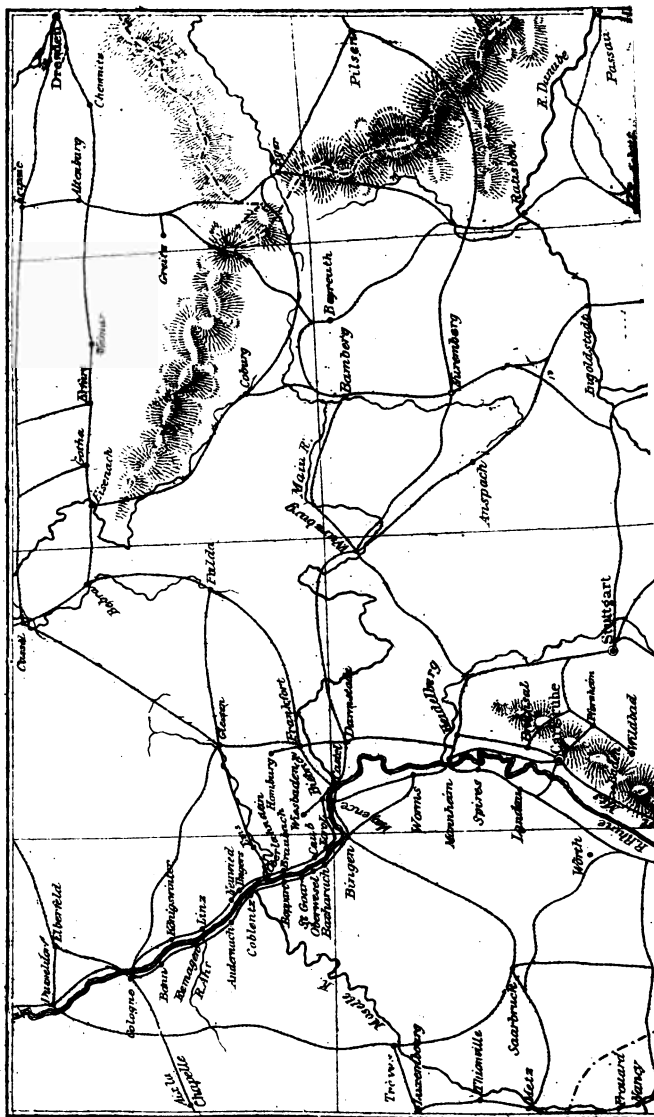
THE tourist whose time is limited to a summer vacation will not be able to travel extensively in Germany, if he wishes to spend a week or two in Switzerland and a fortnight or more in Paris. The best he can do is to sail up the Rhine from Cologne to Mayence, and thence by rail to Switzerland, diverging from the direct route to visit Heidelberg, Strasbourg, and perhaps a few other places on either side. This is the line of travel that we shall describe, adding brief hints for the benefit of those who may take a month or two more for the whole tour, or who may wish to give a larger share to Germany and less to other countries.

German Money. In the new Imperial currency for all Germany, 100 *pfennige* = 1 *mark* = about 1*s.* sterling, or 24 cents (gold) in U. S. money. The *groschen* = 10 *pfennige*. In the old North German currency, 12 *pfennige* = 1 *silbergroschen*; 30 *silbergroschen* = 1 *thaler* = 2*s.* 11*d.* sterling, or about 70 cents (gold) in U. S. money. The *pfennig* is nearly equivalent to the French *centime*. In the old South German currency, 60 *kreutzers* = 1 *florin* = 1*s.* 8*d.* or about 40 cents.

Verviers to Aix-la-Chapelle and Cologne.

VERVIERS (*Hotel du Chemin de Fer*, at the station), on the route from Brussels to Cologne, is the last Bel







TYROL
SWITZERLAND
with Portions
of GERMANY, AUSTRIA,
and NORTH ITALY.
Prepared for the Satchel Guide





gian station, and of no interest except for its extensive cloth manufactories. The woolen goods made here amount to 350,000 pieces annually, and their value is 80 millions of francs. The names of some of the leading manufacturers, as Biolley and Simonis, are well known in America.

AIX-LA-CHAPELLE OR AACHEN (*Hotels: Grand Monarque, Nuellens; Dragon d'Or, Schlemmer, Bellevue*) is 19 miles from Verviers (5 fr. 7 c., 3 fr. 62 c.). It was a Roman station, and the birthplace and favorite residence of Charlemagne. For more than seven centuries after his death all the German emperors were crowned here, and it was not until 1793 that the imperial insignia were removed to Vienna. Little now remains of its ancient magnificence, and the *Cathedral* and the *Rathhaus*, or *Hotel de Ville*, are almost the only buildings of much interest. Of the former, the portion called the nave was built by Charlemagne (796-804), and is an octagon surmounted by a cupola. It suffered seriously at the hands of the Normans in the latter part of the 9th century, but was repaired towards the close of the 10th, by Otho III. The tomb of Charlemagne is in this part of the church, bearing the inscription, *Carolo Magno*. It was opened by Otho at the time of the repairs just mentioned, and the dead emperor was found seated in state on a marble throne, which was afterwards used as a coronation chair, and is still preserved in the cathedral. The choir of the church, added 1353-1413, is lofty and beautiful, and the pulpit, presented by Henry II., is adorned with gold, jewels, and carved ivory. In the sacristy are the famous relics, some of which (the robe of the Virgin, the swaddling clothes of the Infant, etc.) are displayed only once in seven years, when immense throngs come to see them; the others (the leathern girdle of Christ, a piece of the true cross, etc.) may be seen by anybody for a thaler. Among these "lesser relics" are the skull and arm bone (which some profane anatomist has proved to be a leg bone) of Charlemagne.

The *Rathhaus*, built in the 14th century, is chiefly remarkable for the international congresses that have been held in it. The *hall* which has been well restored, is decorated with historical frescoes and statues of German emperors.

The warm *Sulphur Springs* in the town and its neighborhood were known to the Romans, and are still famous. The *Frankenburg* (a walk of a mile or so) was a hunting-seat of Charlemagne, and a tower of the original building still remains. The water surrounding the castle was once a large lake, into which, according to the legend, Fastrada's ring was thrown.*

COLOGNE, or KÖLN (*Hotels: de Hollande, Disch, Victoria; du Dôme*, excellent and cheap), is 43 miles by rail from *Aix-la-Chapelle* (6 marks; 4 marks, 50 pfennige; 3 marks). This famous city was originally the chief town of the ancient Ubii, the *Oppidum Ubiorum* of Tacitus; but it became known as *Colonia Agrippina* (or *Agrippensis*) from A. D. 51, when Agrippina, who was born here while her father Germanicus held command in the district, induced her husband Claudius to send a colony of veteran soldiers to the place. It afterwards became the chief town of *Germania Secunda* or *Inferior*. The Roman remains consist of what is called the *Pfaffenporte*, supposed to be the old *Porta Claudia*, and some fragments of the walls. Many statues, sarcophagi, mosaic pavements, etc., have been found in and about the city.

The *Cathedral* is the glory of the modern city, and, all things considered, the grandest Gothic church in

* "Thou knowest the story of her ring,
How, when the court went back to Aix,
Fastrada died; and how the king
Sat watching by her night and day,
Till into one of the blue lakes
Which water that delicious land
They cast the ring, drawn from her hand;
And the great monarch sat serene
And sad beside the fated shore,
Nor left the land forevermore."

Longfellow's "Golden Legend."

the world. It was begun in 1248, but the work went on slowly, and the choir was not consecrated until 1322. Little more was accomplished after that date, and nothing from the beginning of the 16th century until our own day. In 1795 the French used the building as a hay magazine, and stole the lead from the roof. In 1816 its restoration was begun under the auspices of the King of Prussia, and since then more than £400,000 (or two millions of dollars) has been expended upon it. The entire structure is now completed, and the spires, the tallest in the world, are more than 500 feet high. The interior, according to Baedeker, is 448 feet long and 149 broad, or 249 through the transepts; and the choir is 149 feet high (160 or 161 feet, as some give it). The magnificent south portal (234 feet high), finished in 1859, cost £105,000, or more than half a million dollars. The stained glass in the windows of the north aisle (1508-9) is much admired. It may be compared with the Munich glass in the *south* aisle, presented by Louis of Bavaria in 1848. In the choir the carved stalls and the statues on the pedestals attached to the pillars are of the 14th century. The *Chapel of the Three Kings* contains a gorgeous shrine of the latter part of the 12th century, enclosing the bones of the Magi, brought by the Empress Helena from Constantinople to Milan, and afterwards transferred by Frederick Barbarossa to Cologne. A fee is charged for showing this shrine and the treasury, which contains a silver shrine and other costly relics. There is a separate fee for admission to the choir and choir chapels (open without charge at certain hours); also for the choir gallery, the outer gallery, and central tower. These last should be visited for the views of the interior of the church, and of the city and the surrounding country, which they afford. The other parts of the church are open to the public all day.

The *Church of St. Ursula* (12th century) is reputed to hold the bones of the 11,000 virgins martyred by

the Huns, according to the familiar legend. "These remains are worked into the walls in a species of sepulchral mosaic, and exhibited in every available part of the church, while the skulls of the saint and a few of her chosen companions are stowed in the Golden Chamber in the interior of the heads of certain gold and silver images." It may be worth while to see the anatomical display, if one has plenty of time.

The *Church of St. Gereon* was dedicated to the martyrs of the Theban legion, with their captains Gereon and Gregory, who suffered death here during the persecution by Diocletian. The nave is said to be as old as the 7th century, but the choir was built in the 13th. The latter is adorned with many of the skulls of the martyrs set round under gilded arabesques. Fee for 1-3 persons, 10sgr.

The *Apostles' Church* (begun in 1200) is an admirable example of Romanesque architecture.

St. Peter's (built in 1524) has for an altar-piece Rubens's "Crucifixion of St. Peter," which is shown for a fee. In the Sternengasse (No. 10), near the church, Rubens is said to have been born; and in the same house Maria de' Medici died in exile (1642).

St. Maria im Capitol (on the site of the Roman Capitol) was probably founded in the 7th century, but the present edifice dates only from the 11th. The stained glass and the sculptures under the organ are to be noted.

St. Martin's, near the Rhine (consecrated 1172), a Romanesque edifice, is remarkable for its tower supported by lofty arches. It contains an antique font, presented by Leo III., said to be a work of the 8th century.

In *St. Andrew's* is the tomb of Albertus Magnus, and in the *Church of the Minorites* (*Minoritenkirche*) that of Duns Scotus, bearing the inscription: *Scotia me genuit, Anglia me suscepit, Gallia me docuit, Colonia me tenet.*

The *Rathhaus*, or *Hotel de Ville*, was founded in the

13th century, but the elegant portico was added in the 16th, with its Latin inscriptions of gratitude to Julius Cæsar, Augustus, Agrippa, Constantine, Justinian, and the German emperor Maximilian.

The *Museum* (free on Sundays, holidays, and Wednesday afternoons ; at other times, a fee) contains a valuable collection of Roman and other antiquities, paintings, etc.

The *Wall* of the city (begun in the 12th and completed in the 15th century), the fine *Iron Bridge* over the Rhine, and the *Zoölogical* and *Botanical Gardens* are worthy of examination, if time permits.

The "only veritable" *eau de Cologne* is sold at forty or more places in Cologne. "The wust is," writes Martha Penny in Hood's *Up the Rhine*, "wen you want a böttel of the rite sort, theres so many farinacious impostors, and Johns and Marias, you dont know witch is him or her." The house that appears to have the best reputation, not only in Germany but in foreign lands, is Johann Maria Farina's, opposite the Jülichsplatz.

The Rhine from Cologne to Mayence.

The beauties of the Rhine are between *Bonn* (or *Königswinter*, just above) and *Mayence*. The shortest time that should be taken for the trip is two days, going as far as *Coblence* on the first. There are railways on both sides of the river, but for viewing the scenery the steamer is much to be preferred. If you do not desire to make any stop *en route*, except at Coblence, it may be as well to take the steamer at Cologne, which is cheaper and avoids the trouble of changing from rail to river farther on ; but, if you wish to stop at Bonn or Königswinter, take the morning train for either of those places (*Mehlem* on the opposite side of the Rhine is the station for Königswinter) and go on board the steamer there. The fares by rail to Bonn are 2.50, 1.75, and 1.30 *marks*; by boat, 90 *pf.* (saloon), and 60 *pf.* (deck). To Königswinter, by rail, 3.25, 2.25, 1.60 *m.*; by boat, 1.40 *m.*, 95 *pf.* Through

tickets by boat to *Coblence*, 3.60 *m.* (saloon), 2.40 *m.* (deck); to *Mayence*, 7.50 *m.* and 5 *m.* With a through ticket you can stop at any landing, but see that your ticket is marked by the conductor of the boat on leaving it, and that you reëmbark on a boat of the *same line*. There are two lines, the *Cologne and Düsseldorf (Kölnische und Düsseldorfer)* and the *Netherlands (Niederlandische)*. For other information concerning fares, landings, times of sailing, etc., see Bradshaw's "Continental Railway Guide" for the current month.

BONN (*Hotels: Stern, Kley, Royal; Rheineck*, cheap), 21 miles from Cologne, is the *Bonna* or *Castra Bonnensia* of the Romans, probably founded by Drusus. It is now chiefly noted for its *University*, founded in 1818, but housed in the *Schloss* built 1717-1730. The *library* (120,000 volumes) and the *museum of antiquities* (very rich in Roman relics) are worth visiting. Beethoven was born in the Bonngasse, No. 515, and has a bronze statue in the Münsterplatz. The *Münster* or *Cathedral*, is partly of the 12th (choir, towers, crypt, cloisters) and partly of the 13th century. A beautiful avenue of horse-chestnuts leads ($\frac{3}{4}$ mile) to the *Poppelsdorfer Schloss*, which contains a *natural history collection* of 160,000 specimens, particularly interesting to those who wish to study the geology of the neighborhood. Farther on ($\frac{3}{4}$ mile) is the *Kreuzberg* (425 feet high), the church on the top of which contains the "Holy Steps," an imitation of the *Scala Santa* at Rome. The view from the tower would repay you for the walk from Bonn, even if you had the additional penance of going up the 28 steps of the holy stairs on your knees. If, however, we had to choose between a stop at Bonn and one at *Königswinter*, we should take our ticket at Cologne for the latter place (that is for *Mehlem*, 26 miles from C.).

KÖNIGSWINTER (*Hotels: de l'Europe, de Berlin*) is at the foot of "the castled crag of Drachenfels," and is the best point from which to ascend that and other peaks of the *Siebengebirge*, or "Seven Mountains." A

day will suffice to explore them all, and if you have Baedeker's "Guide" you can do without any other. The usual charge for a guide, however, is only 3 *marks* for the day, or 1.50 *m.* for half a day. The ascent of the *Drachenfels* (1,066 feet high) may be made in 40 or 50 minutes (guide, 1 *m.*; donkey, 1.25 *m.*), or between the arrival of the morning train and the morning boat, if you wish to take the latter for Coblenz. It would be better, however, if you cannot spend a day here, to take an afternoon train from Cologne (say at 5 P. M.), see the *sunset* from the *Drachenfels*, spend the night at the pleasant *Hotel de l'Europe*, and next morning climb the *Great Oelberg* (1,521 feet high) or try some other "tramp" among the hills before the steamer arrives (10 $\frac{3}{4}$ A. M., or whatever the hour may be according to the time-tables for the month.)

From the *Drachenfels* (the ruined *Castle* was built early in the 12th century) the view is the most picturesque, and from the *Oelberg* the most extensive, in the *Siebengebirge*. As you are climbing the former you can see, among the vineyards about half-way up, the *cavern* that housed the dragon from which the mountain gets its name (*Drachenfels*, dragon's rock). There is an inn at the summit, where, if you like, you can spend the night and see the sunrise.

Another delightful excursion is to the *Petersberg* (1,093 feet) and thence to *Heisterbach*, where a Cistercian abbey was erected 1202-1233, of which some ruins yet remain. You can walk to the place in an hour, and thence to the *Oelberg* in an hour and a half more; and the return to *Königswinter* is easily made in an hour and a quarter. A "cross cut" (about 40 minutes) from the *Oelberg* will take you to the *Löwenburg* (1,504 feet) where are the ruins of a large castle, and thence you can descend in an hour to *Rhöndorf* on the banks of the Rhine, a mile from *Königswinter*.

ROLANDSECK (*Hotels: Rolandseck, Billau*) is half an hour's sail above *Königswinter* (on the right), and on the hill above is the fragment of the old castle,

said to have been built by Roland, paladin of Charlemagne, who fell at the battle of Roncesvalles. Below lies the island of *Nonnenwerth*, where stood the convent, connected by one of the legends of the Rhine with the castle. See Bulwer's "Pilgrims of the Rhine" for the story, which doubtless suggested Schiller's ballad of "Ritter Toggenburg," who, however, built a hut (*Hütte*), not a castle, on the height overlooking the convent.

OBERWINTER is a village soon passed on the right ; and here the view *down* the river (from the steamer) is one of the finest on the Rhine, including the whole range of the Siebengebirge, with Rolandseck, Nonnenwerth, etc.

REMAGEN (*Hotel: Fürstenberg*), on the right, about 4 miles from Rolandseck, is renowned for its *Apollinariskirche*, a beautiful Gothic church on the Apollinarisberg, a hill just below the village. It was erected by Count Fürstenberg-Stammheim, under the direction of Zwirner, the architect of the superb south portal of the Cologne cathedral, and is adorned with large frescoes, which are masterpieces of modern German art.

[Remagen is the starting-point for excursions up the *valley of the Ahr*, which has been called "the Rhenish Switzerland." A day may well be spent in a visit to *Ahrweiler* (9 miles) and *Altenahr* (7½ miles further) by diligence or carriage from Remagen, or *walking* up the valley and returning by diligence. For full description of the valley see Baedeker.]

Near *Erpel*, opposite Remagen, you see the *Erpelerlei*, a basaltic cliff, 665 feet high ; and not far above, on the same side of the river, are the ruins of *Ockenfels*.

LINZ (*Hotel: Nassau*), also on the left, is an ancient walled town, with a fine old church (13th century) and castle. East of the town, on the *Hummelsberg* (1,434 ft.), is a cross in commemoration of the battle of Leipzig ; and on the *Kaiserberg*, nearer the river, another in honor of Waterloo.

The Castle of *Arenfels*, restored by its present owner, Count Westerholt, is soon seen on the left, and then on the right *Rheineck*, a new castle on the site of an ancient one, a single tower of which remains on the east side. The garden, which commands a view almost equal to that from the *Drachenfels*, is always open to visitors, and the interior of the castle may be seen for a small fee.

Not far above the village of BROHL (right) we see on the left the ruined castle of *Hammerstein*, built in the 10th century, and destroyed in 1660 by the Archbishop of Cologne. Here the Emperor Henry IV. took refuge for a time during the revolt of his sons.

ANDERNACH (*Hotel: Hackenbruch*), on the right, about 4 miles from Hammerstein, with its ancient walls and lofty watch-tower, is one of the most interesting towns on the Rhine. It was a frontier station (*Antonacum*) of the Romans, and a free imperial city in the Middle Ages. We have not space to recount the "battles, sieges, fortunes," that it has known, but the marks of the more recent of these are still to be seen in its battered gates and ruined castle. The *church* is an admirable example of the later Romanesque style. The *watch-tower* (15th century) shows a breach on the west side, made by the French guns in 1688.

[The famous *Abbey of Laach*, and the "crater-tarn" of the *Laacher See*, may be visited either from *Brohl* or *Andernach*, being about 9 miles from the former, and 10½ from the latter place.]

NEUWIED (left) is a considerable manufacturing town, with a small but valuable collection of Roman antiquities. The natural history collection, which some of the guide-books continue to "locate" in the Park, was sold and removed in 1869.

Opposite Neuwied is WEISSENTHURM, with the old watch-tower (A. D. 1379), from which the village takes its name. On a height to the left is a monument to the French general Hoche, who crossed the Rhine here in 1797.

ENGERS (left), as some antiquarians believe, is the place where Cæsar made his second crossing of the Rhine, and portions of the masonry of the bridge are still to be seen near the village. The château by the river, now a military school, occupies the site of an old castle (14th century), of which nothing now remains but one broken tower.

Passing several villages on either hand, and the long island of *Niederwerth* (right) with its convent church (1500), we soon arrive at *Coblence*.

COBLENCE, or COBLENZ (*Hotels: du Geant, Bellevue; Traube*, cheaper), the *Confluentia* of the Romans, is beautifully situated at the confluence of the Rhine and the Moselle. It is strongly fortified, and on the opposite bank of the river is that "Gibraltar of the Rhine," the castle of Ehrenbreitstein.

The *Church of St. Castor* was founded in 836, and the present edifice, dating from 1208 (the pointed vaulting from 1498), is said to be the earliest example of the Lombard style in the Rhenish provinces. It contains some interesting monuments and frescoes. In front of the church is the fountain, erected by the last French prefect to commemorate the Russian campaign, with the inscription: *An 1812. Mémorable par la campagne contre les Russes. Sous la préfectorat de Jules Doazan*; and the one added by the Russian general who occupied the town in 1814: *Vu et approuvé par nous Commandant Russe de la ville de Coblenz, le 1 Jan. 1814*.

The *Palace* and other public buildings are hardly worth inspecting, but the excursions in the neighborhood are delightful. A short one is from the Mayence gate (*Mainz-thor*) along the *Promenade (Rheinanlagen)* on the river bank. Another is to the *Schöne Aussicht* ("beautiful prospect") on the *Karthause*, a fortified hill between the two rivers, a mile or so from the city. There are lovely views on the way besides those from the hill; and if you go on to the *Kühkopf* (half an hour's walk further), a height 1,194 feet above

the sea, and 664 above the plateau of the *Karthause*, you will be richly paid by a more extensive prospect of remarkable beauty.

Ehrenbreitstein ("the broad stone of honor") may be visited at any hour before sunset. Tickets (50 pf.) are obtained at the commandant's office. The sergeant who acts as *guide* also expects a small fee (50 pf.—1 m.). Here, besides the sight of the fortress, you have another magnificent view of the surrounding country. Goethe visited the place in 1774, and made his home in the last house on the left in Ehrenbreitstein before entering the fortress (Baedeker).

[A pleasant trip may be made up the Moselle from Coblenz to Trèves by steamer, running daily in summer, unless the water is too low (fares: about 12 and 8 m.) The distance is 140 miles, and occupies 1½ days up, 10 or 12 hours down. The scenery is lovely, and some prefer it to that of the Rhine. TRÈVES, or TRIER (*Hotels: de Trèves, Rothes Haus; Luxembourg*), the ancient capital of the *Treviri*, is noted for its Roman antiquities, including a large gateway (the *Porta Nigra*, probably built by Claudius in the 1st century), *baths*, an *amphitheatre*, etc., all in excellent preservation; also for its *Cathedral* (containing the famous *holy coat*), the exquisite *Liebfrauenkirche*, the *Library*, *Museum*, etc.]

Resuming our journey up the Rhine from Coblenz, we see on the right the royal castle of *Stolzenfels*, on its "proud rock" more than 400 feet above the river. It was built in the 13th century, and destroyed by the French in the 17th, but has been completely restored in our day. In 1823 it was presented to William IV., then crown-prince. It is shown to visitors (1 mark, or 2 to 3 marks for a party). If you wish to see it, stop at CAPELLEN (*Hotels: Stolzenfels, Bellevue*), the village at the foot of the rock.

OBERLAHNSTEIN (*Hotels: Weller, Rhein*) is opposite Capellen, at the mouth of the Lahn. On the heights above is the castle of *Lahnneck*, lately restored.

[EMS (*Hotels: d'Angleterre, de Russie, de Flandre, Quatre Saisons*), one of the most delightful of German watering places, is in the valley of the Lahn, about half an hour by rail from *Oberlahnstein*, or an hour from Coblenz. It may be reached also (7 miles) from Ehrenbreitstein, by a pleasant foot-path over the hills, by way of *Arzheim* and *Fachbach*, easily found without a guide.]

RHENSE (*Hotel: Königsstuhl*) is a small but ancient town, 2 miles above Capellen (right). The walls date back to the 14th century.

BRAUBACH (left) is another old town, with the grand castle of *Marksburg* 500 feet above it. A little farther on, above the village of *OSTERSPAY* (left) is the château of *Liebeneck*.

BOPPART, or BOPPART (*Hotels: Rheinischer, du Mir-oir*), on the right, is a walled town of Roman origin, with two interesting old churches, and a water-cure, formerly a Benedictine convent.

BORNHOFEN (left) has a Gothic church (1435) much resorted to by pilgrims, and on the height above are the twin castles of *Sternberg* (or *Sterrenberg*) and *Liebenstein*, or "the Brothers." For the legend connected with them, and for the Rhine legends generally, see Mrs. Clement's "Handbook of Legendary and Mythological Art." Nearly opposite is the village of *SALZIG*, with its extensive cherry orchards.

Passing *EHRENTAL* (left), where are lead mines, etc., we reach *WELMICH* (left), above which is the castle of *Thurnberg* or "the Mouse," built in the 14th century. A little farther up the river, beyond *St. Goarshausen*, is the castle of *Neu-Katzenelnbogen*, more concisely and familiarly known as "the Cat."

ST. GOAR (*Hotels: Schneider, Rheinfels, Löwe*), on the opposite (right) side, is a favorite stopping-place. On the hill above is *Rheinfels* (13th century), "the most imposing ruin on the river." There are many pleasant little excursions in the neighborhood. The rocks of the *Lurlei* (447 feet high) are a little beyond (left), now penetrated by a railway tunnel.

OBERWESEL (*Hotel: Rhein*), the Roman *Vesalia* (right), is charmingly situated, in the midst of the finest scenery of the Rhine, and we should make a stop here rather than at St. Goar, if anywhere in this vicinity. The *Church of Notre Dame*, south of the town, is a fine specimen of 15th century Gothic, with curious old pictures and monuments. The *Chapel of St. Werner*, erected in the 13th century, commemorates one of the old stories of child-murder by the Jews. Above the town are the ruins of *Schönberg*, which, like all these Rhine castles, has its legend.

CAUB (left) is a little town, with a big castle, *Gutenfels*, towering above it, and not far above, in the midst of the river, is the *Pfalz*, built by Louis of Bavaria in the 13th century, for the purpose of exacting tribute from passing vessels.

BACHARACH (*Hotel: Wasum*), on the right, the *Ara Bacchi* of the Romans, was long famous for its wines. According to the old rhyme translated by Longfellow in the "Golden Legend," —

"At Bacharach on the Rhine,
At Hochheim on the Main,
And at Würzburg on the Stein,
Grow the three best kinds of wine."

Here is another *Church of St. Werner*, beautiful even in ruins, connected with the same story as the one at Oberwesel. *St. Peter's* is a good example of later Romanesque. The ruins on the hill above are the castle of *Stahleck*, and a little farther up the river are those of *Fürstenberg*.

LORCH (*Hotel: Schwan, or Swan*), on the left, has an elegant church (12th century) with a fine peal of bells. Nearly opposite is the village of *Niederheimbach*, with the castle of *Heimburg*, recently restored; and the restored castle of *Sooneck* (or *Sonneck*) and the ruins of *Falkenburg* and *Rheinstein* (restored) are seen in rapid succession.

ASSMANSHAUSEN (left), famous for its red wines, is at the end of "the great gorge of the Rhine" through

which we have been sailing, and the more open country of the *Rheingau* begins. We pass on the left the ruins of *Ehrenfels* and the *Mausturm*, or "Mouse Tower" (Bishop Hatto's) in the middle of the river, and are soon at "fair Bingen."

BINGEN (*Hotels: Victoria, Bellevue, etc.*) is at the junction of the Nahe and the Rhine. The town itself is not specially attractive, but there are many lovely walks and views in the vicinity: from the gardens of the *Klopp*, a ruined castle; from the *Rondel*, $1\frac{1}{2}$ miles to the west; from the *Rochuscapelle*, or *Chapel of St. Roch*, half an hour's walk to the east, and from *Scharlachkopf*, as far to the southeast.

[At Bingen you can leave the steamer and go by rail to Mayence in $\frac{3}{4}$ of an hour (the steamer takes $2\frac{1}{2}$ hours); or if you would have a walk through "the garden of the Rhine," cross the river to *Rudesheim*, and "foot it" from there to *Eltville* (9 miles), proceeding thence to Mayence by rail or by steamer. Or you can continue your walk (5 miles) to *Biebrich*, nearly opposite Mayence, and either spend the night there or go by omnibus or by rail to the pleasant watering-place of WIESBADEN (3 miles from Biebrich, or 7 miles' walk from Eltville by the direct road. At Biebrich the *European* is a comfortable hotel; at Wiesbaden there are many excellent houses, as the *Four Seasons*, *Nassau*, *Adler*, *Rose* (all first-class), *Bear*, *Victoria* (cheaper), etc.]

Going by the Rhine from Bingen to Mayence, we pass on the left RUDESHEIM, with its old castles, and GEISENHEIM, both noted for their wines; the *Castle of Johannisberg* on a hill 362 feet above the river, surrounded by the vineyards which have made it famous throughout the world; ELTVILLE, formerly capital of the Rheingau, where a printing-press was set up in 1465, before the death of Gutenberg; and BIEBRICH, with its ducal palace and pleasant park. Between Biebrich and Mayence we see (left) the island of *Petersau*, where Louis the Pious, the son and successor of Charlemagne, died in 840 (Baedeker).

MAYENCE, or MAINZ (*Hotels: de Hollande, d'Angleterre, Rheinischer*) is at the confluence of the Main and the Rhine. There was a Roman camp here as early as B. C. 38, but the foundation of the city may be said to date from B. C. 14, when Drusus built extensive fortifications here, and also added the *castellum* on the other side of the river, whence *Castel* takes its name. In the *citadel* there is an interesting Roman monument, the *Eigelstein* (45 feet high), erected by the soldiers in honor of Drusus; and outside the city, near Zahlbach ($\frac{3}{4}$ mile) there are extensive remains of a *Roman aqueduct*. The *Cathedral*, founded in 978, but six times burned and restored, is one of the grandest in Germany, and none is so rich in monuments. During the siege of 1814 it was used as a slaughter-house, and afterwards as a storehouse, but since that time the interior has been made as magnificent as it could ever have been in the olden time. The brazen doors on the north side bear inscriptions engraved in 1135 in honor of Archbishop Adalbert I. In the chapter-house (or "Memorie") and the cloisters may be seen the tablet to the memory of Fastrada, the wife of Charlemagne, and Schwanthaler's monument to Fraulenlob, "the pious minstrel of the Holy Virgin, and of female virtue." The latter was erected by the ladies of Mayence in 1842, and near it is the older tombstone of 1783, a copy of the one set up on the death of the poet in 1318. The church is open till 11 $\frac{1}{2}$ A. M., and from 3 to 6 P. M. There is a good view from the tower (301 feet). Near the cathedral there is a *statue of Gutenberg*, executed at Paris from Thorwaldsen's design. The *Electoral Palace*, at the northeast corner of the city (free on Wed., 2-5, and Sunday, 9-11; at other times, 50 pf.) contains the best collection of Roman antiquities to be found in Germany, and a picture gallery, the best paintings in which were the gift of Napoleon I.

[FRANKFORT-ON-THE-MAIN (*Hotels: d'Angleterre, Roman Emperor, Bruxelles; Union, Drexel, cheaper*)

may be reached conveniently from Mayence. Trains from Castel, on the other side of the river, in 1 hour (2.90 m. ; 1.90 m. ; 1.25 m.). The chief things to be seen are the *Städel Art Gallery* (free 10-1 ; at other times a fee) ; the *Ariadneum*, or *Bethmann's Museum* (10-1 ; 50 pf. - 1 m.), containing Dannecker's masterpiece of "Ariadne;" the *Kaisersaal* in the *Römer* (or town-hall) with its portraits of German emperors ; the house in which Goethe was born, and Schwanthaler's monument to the poet ; the monuments of Gutenberg and of Schiller ; the old *Bridge* (A. D. 1342) with its diabolical legend and its statue of Charlemagne ; the *Cathedral*, recently restored, and containing some interesting monuments, etc., etc.

HOMBURG (*Hotels : Four Seasons, de Russie, Victoria*), the noted watering-place, is reached by rail from Frankfort in 45 minutes].

Mayence to Heidelberg.

If you visit Frankfort, take the train from there to Heidelberg (6.15 m. ; 4.05 m. ; 2.65 m.). Otherwise go from Mayence, either by way of *Worms* (with or without excursion to *Spires*) or via Darmstadt.

On the latter route, if you have plenty of time, you can stop at DARMSTADT (*Hotels : Darmstadt*, etc.) to see the library (450,000 vols., with MSS. and typographical curiosities) the picture gallery (700 paintings, many of which are choice), and (in the Palace of Prince Charles) the *Madonna* by Holbein, which has been made doubly famous by the recent "battle of the Madonnas" so hotly and so closely contested by the partisans of this picture and those of its rival at Dresden. [See a good *résumé* of the fight in "Old and New" for April, 1872.] At *Weinheim* on this route, leave the train and *walk* (12 miles) to Heidelberg, if you wish to see the lovely scenery to the best advantage.

On the other route, take the train at Mayence for *Worms* (27½ miles), thence to *Spires* (26 miles), and thence to *Heidelberg* via Mannheim (25 miles). If

you do not visit Spires, go from Worms directly to Heidelberg (27 miles).

WORMS (*Hotels: Alter Kaiser, Bellevue*), venerable and rich in historical memories, had 70,000 inhabitants in the days of Frederick Barbarossa, but numbers only one sixth as many at the present time. The *Cathedral*, consecrated in 1016 but much altered in the 12th century, is an admirable example of Romanesque architecture. The interior has been recently restored. On the north side is the Bishop's Palace (*Bischofshof*) in which the "Diet of Worms" was held (1521). In the Lutherplatz is the grand *Luther's Monument*, which of itself is worth a long journey to see. The *Liebfrauenkirche* (Church of Our Lady), built in the latter part of the 15th century, is also to be noted. Worms and Rosengarten (on the opposite side of the river) are both interesting to the student of the old German poetry from their connection with the *Nibelungen-lied*.

SPIRES OR SPEYER (*Hotels: Rheinischer, Wittelsbacher*) was a Roman station, and often the residence of the German emperors. The single attraction is the *Cathedral* (built 1030-1061), one of the noblest Romanesque churches in existence. It has suffered much from fire and desecration, but has been well restored in our day, both within and without. The extreme length is 600 feet, and the breadth of the front is 174 feet. The western spire is 239 feet high, and the roof of the nave (inside) 106 feet. The interior is adorned with admirable frescoes (finished in 1853), and in the "Imperial Hall" at the entrance are statues of eight emperors, who are buried in the choir. Schwanthaler's statue of Rudolph of Hapsburg is in the choir, and there are other noteworthy sculptures and monuments.

MANNHEIM (*Hotels: Palatinat; King of Portugal*) is a modern town, remarkable for the regularity with which it is laid out, and having some fine public squares, fountains, statues, etc.; but it has nothing to detain the tourist whose time is limited.

HEIDELBERG (*Hotels: Schrieder, excellent; de Hol*

lande, Victoria, both recommended) is a place on no account to be missed. The chief attraction is the *Castle*, but that should be enjoyed leisurely, not "done" in a hurry. The grounds around it are charming, with lovely views that will tempt you to linger; and the castle itself, half palace and half fortress, deserves careful examination. For a small fee you can visit the chapel and the cellar (where the great "Heidelberg Tun" and others almost as big are shown) and other parts of the interior, including a collection of pictures, coins, relics, etc. There is a good restaurant on the grounds. If you climb the hill to the *Molkencur* (wheycure), 306 feet above the castle, you have a broader view; and the tower on the *Königsstuhl* (906 feet above the castle, 1,865 above the sea) commands a most extensive prospect of the valleys of the Rhine and Neckar, the Odenwald, the Black Forest, etc. There is a carriage road to this point, but it can be reached by a shady foot-path in half an hour from the Molkencur. East of the castle, it is a charming walk to the *Wolfsbrunnen* (2 miles); and the *Philosophenweg* affords another of the same length on the right bank of the Neckar, mostly through vineyards, with views of indescribable beauty.

The famous *University* is in the town, and the buildings are very plain. The library contains much that is curious and interesting to the scholar.

[If your tour is limited to a summer vacation, and you desire to divide the remainder of it between Switzerland and France, it will be well to go from Heidelberg to *Bâle*, with brief stops *en route* at *Baden* and *Strasbourg*, or at least the latter place, which can be reached by a slight divergence from the direct line. If you can give more time to Germany, go from Heidelberg to *Würzburg*, thence to *Nuremberg*, thence to *Munich* (either directly, or by *Ratisbon*), thence to *Augsburg*, and from there (or from *Ulm*) to *Switzerland*, which you will enter by *Lake Constance* instead of *Bâle*.

Another German route, which will enable you to

glance at most of the great cities, and need not take much time, if you limit yourself to those cities without pausing at places of minor interest between them, is the following: From *Frankfort* (which in that case you visit from *Heidelberg*, and not from Mayence) to *Leipsic*, thence to *Berlin*, thence to *Dresden*, thence to *Prague*, and thence (with or without stop at *Ratisbon*) to *Munich*, whence you can proceed to Switzerland, as above. This circuit is quite a long one, but if you travel by second or third class the additional expense will not be a serious item.

The *shorter* German route would be our own choice (that is, in a summer vacation tour), but we will sketch both briefly, as well as the "short cut" for Switzerland first mentioned.]

Heidelberg to Bâle.

From Heidelberg to Baden (reached by a branch of a few miles, from *Oos* station) is a railway ride of $2\frac{1}{4}$ – $3\frac{1}{2}$ hours; fares, by express, 8.05 *m.*, 5.70 *m.*; by ordinary trains, 7.05 *m.*, 4.70 *m.*, 3 *m.* From Baden to Bâle, direct, via Freiburg, 4–6 hours; express, about 14.50 and 10 *m.*; ordinary, about 12, 8, and 5 *m.* From Baden to Strasbourg (by branch of 10 miles from *Appenweier*), 2– $3\frac{1}{2}$ hours; express, about 6 and 4 *m.*; ordinary, about 5.50, 4, and 3 *m.*

CARLSRUHE (*Hotels: Erbprinz; Goldner Adler*), capital of the Grand Duchy of Baden, is 35 miles from Heidelberg on this route. The Palace, with its gardens, and the Hall of Art, which contains a good collection of pictures, casts, etc., are the chief attractions.

BADEN, or BADEN-BADEN as it is called to distinguish it from other places of the same name (*Hotels: Victoria*, first-class; *Holland, Stadt Baden*, less expensive), is situated in a beautiful valley on the edge of the Black Forest. It is one of the most fashionable resorts in Europe. The mineral waters were known to the Romans, who called the place *Aurelia Aquensis*.

The *Trinkhalle*, or Pump Room, and the *Conversation-haus*, are elegantly fitted up, and the grounds about them afford a delightful promenade. The *New Castle* on the hill above the town, founded in 1479, is now a summer residence of the Grand Duke. The *Old Castle* (3 miles), built in the 10th or 11th century, is a picturesque ruin, commanding a charming prospect. Near it are the fantastic *Felsen*, or "Rocks," which might be taken at first for another ruined castle. Other pleasant excursions are to the venerable convent of *Lichtenthal* ($1\frac{1}{2}$ miles), to the lovely valley of *Geroldsau* (3 miles), to the *Yburg*, an old Roman tower (6 miles), to the wooded heights of the *Fremersberg* (4 miles), to the *Alt-Eberstein*, another Roman ruin (2 miles from the Old Castle), to the *Neu-Eberstein*, a castle of the 13th century, restored in our day (8 miles), etc.

For the visit to Strasbourg, one may take tickets from Baden to KEHL (*Hotels: Post or White Lamb; Salmon*, near the station; both of which are good and reasonable), on the east bank of the Rhine, and walk or ride by omnibus from there (3 miles) to the city.

STRASBOURG (*Hotels: Ville de Paris, d'Angleterre; de France*), the ancient capital of Alsace, then (1681-1871) in the possession of France, and now restored to Germany, is a place that the tourist should not fail to visit, and if he takes this route for Switzerland, he can best reach it from Appenweier. Should he choose either of the other routes suggested, he can take it on his return from Switzerland, *en route* for Paris, as explained below.

The fortifications of the city, and whatever else is associated with the recent war, will interest him, but the *Cathedral* — itself not without its memories of the siege — will specially claim his attention. It was founded in 1015 on the site of the church built by Clovis in 510, and the interior was finished in 1275. The façade, begun in 1277, was the work of Erwin von Steinbach and his daughter Sabina, to whom much of the finest sculpture of the church is ascribed. The upper part of the spire

was the work of John Hültz of Cologne, and was completed in 1439. The plan contemplated a twin spire, which was never added. The choir, crypt, and part of the transept, are the oldest portions of the church and are Romanesque; in the remainder we have illustrations of the rise and perfect development of Gothic, and (in the upper part of the façade and the spire) of its incipient decline. The spire is the loftiest in Europe (unless the wretched cast-iron cage on the cathedral at Rouen is to be excepted), but precisely what the height is we will not venture to say. It is commonly stated at from 468 to 474 feet: Baedeker, who is usually accurate (as he probably is here), puts it at 465 feet (216 to the "platform," 249 from there to the top). There is an admirable view from the platform, — the highest point to which it is worth while to ascend, unless for the satisfaction of saying that one has done it. Within the church the carved pulpit (1486), the "pillar of the Angels" (the work of Sabina), and other fine sculptures are to be noted; also the windows, some of which retain the original glass, and the astronomical clock (made by Schwilgué, 1838–1842, to replace the old one), the puppets of which, especially at the hour of noon, are a greater attraction to some visitors than all the glories of the cathedral.

The *Church of St. Thomas*, built between the 11th and 14th centuries, contains the celebrated monument to Marshal Saxe, erected by Louis XV. — the design as bad as some of the monstrosities in Westminster Abbey, but the sculpture admirably executed.

[From Strasbourg there is a railway to Bâle on the west side of the Rhine, via *Mulhausen*; but the route on the east side, via *Appenweier*, is cheaper and the scenery on the line is far more interesting; and, moreover, one can see the cathedral at Freiburg by stopping over a train at that place.]

FREIBURG (*Hotel: Zähringer*); also known as "Freiburg in Baden" or "Freiburg in the Breisgau," in distinction from other towns of similar name, rivals Baden

and Heidelberg in the beauty of its environs. It is remarkable also for its *Cathedral*, one of the few *completed* edifices of its class. It was begun in the 12th century, but was mainly built in the 13th. The front, with its richly sculptured portal and its lofty and graceful spire (385 feet high, or 400, as Baedeker states it), is perhaps unsurpassed; and the interior (340 feet long, 90 broad, and 90 high) is grand and impressive. Nearly all the windows are filled with stained glass, much of which is old, and there are some good pictures over the altars. The ascent of the tower (for a small fee to the custodian, who will also show the clock, by Schwilgué) should be made, both for the view and for the opportunity of examining the architecture.

The *Kaufhaus*, opposite the Cathedral, is a quaint bit of 15th century architecture, and there is a fine old fountain in the Kaiserstrasse, adorned with statues of knights and bishops. Two other fountains, one to the south and the other to the north of this, are noteworthy though of inferior merit.

[From Freiburg, as from Baden, excursions may be made into the *Black Forest*. The wild pass of the *Höllenthal* (or *Höllentpass*) may be visited in a single day from Freiburg. It is well to ride to Himmelreich (9 miles) and thence walk through the valley (4½ miles) as far as the *Stern* inn. The ascent of the *Feldberg* (4,886 feet) the highest point in the Forest, and affording a most extensive view of its mountains and valleys, may be made in 3½ hours from the *Stern* inn. This is perhaps the best way to get a glimpse of this interesting region.]

The views from the railway below Freiburg, and between there and Bâle, are remarkably fine. A seat on the left side is to be preferred until the road approaches the Rhine (*above* Freiburg) when the scenery on the right is more attractive.

Bâle (158½ miles from Heidelberg, 39 from Freiburg) will be described below, under SWITZERLAND.

. Heidelberg to Munich via Würzburg and Nuremberg.

From Heidelberg to Würzburg is a railway ride of 4-6 hours; fares about 12, 9, and 5 *m.*, by ordinary trains (express, 20 per cent. more for 1st and 2d class) through a beautiful country. From Würzburg to Nuremberg, 2½-3½ hours (there are slower trains carrying only 2d and 3d class); fares, about 7, 4.50, and 3 *m.* From Nuremberg to Munich, via Ratisbon, 10 hours; fares, about 20, 13, and 9 *m.* From Nuremberg to Munich by the *direct* line, 5-7½ hours; fares, about 16, 10.50, and 7 *m.* (by express, 20 per cent. more).

WÜRZBURG (*Hotels: de Russie, Kronprinz von Baiern*) is situated in a beautiful valley on both sides of the Main, over which there is a curious old bridge adorned with statues. The *Cathedral* is a richly decorated structure, rebuilt in the 11th and 12th century; the *Marien-Kapelle* is an exquisite monument of old German art, with statues (15th century) by Tilmann Riemanschneider; and the *Neumünster Church* contains the tomb of St. Kilian, the Irish missionary, who preached the gospel here as early as 688. Of the public buildings the most remarkable are the *Episcopal Palace*, or *Residenz*, spacious and magnificent, and the *Fulius Hospital*, founded in 1576. The monument of Walter of the Vogelweid, the minnesinger (see Longfellow's poem giving the legend of his bequest to the birds, and also the "Golden Legend," in which he is one of the characters) is near the Neumünster. The *University* is chiefly noted for its medical school. There are many other educational and charitable establishments. On the slope of the hill on which the Castle of Marienberg stands, and on the Steinberg opposite, are the vineyards that furnish the wines for which Würzburg is famous.

NUREMBERG OR NÜRNBERG (*Hotels: Baierischer Hof, Rothes Ross, l'Autruche*) is one of the quaintest old towns in all Germany. It retains much of its

mediæval architecture, with its high gables, stone balconies, and curious carvings, as well as the double line of walls guarded by seventy towers, and the castle that has stood sentinel on its rocky height for more than eight centuries. Longfellow's poem of "Nuremberg" might almost serve as a guide-book for the tourist. Of the many churches the most remarkable are *St. Lawrence's* (1270-1478) with its lovely stained glass, its noble towers and portal, and "the pix of sculpture rare, like the foamy wreath of fountains;" *St. Sebald's*, likewise rich in painted windows, and containing the magnificent shrine of the saint, the masterpiece of Peter Vischer; and the *Frauenkirche* (1361) almost rivalling the others in its wealth of sculpture within and without. The *Rathhaus*, or town-hall, is a noble building, adorned with the works of Albert Dürer; and the public library, art galleries, and museums are all noteworthy. The "Beautiful Fountain" (*Schöne Brunnen*), true to its name, is but one of many "standing in the common mart" and elsewhere in the city. The graves of Albert Dürer and Hans Sachs, the cobler-poet, are in *St. John's Churchyard*.

RATISBON or REGENSBURG (*Hotel: Goldenes Kreuz, or Golden Cross*), 85 miles from Nuremberg, is situated at the confluence of the Regen and the Danube, in the midst of a broad and fruitful valley, 1,000 feet above the sea. Like Nuremberg it retains much of its mediæval character as a fortified city, and its picturesque streets, lined with lofty, many-gabled houses, are no less suggestive of the olden time. The *Cathedral*, begun in 1275 but not completed until the 17th century, has been restored and now holds a high rank among German churches. The *Church of St. James of Scotland* (12th century) is a good example of the pure Byzantine style. The *Rathhaus*, or town-hall, was used for a century and a half for the meetings of the Imperial Diet; the dungeons, or torture-chambers, are curious. There is a monument to Kepler, who died (1630) and is buried here.

Six miles from the city, on a height overlooking the Danube, is the *Walhalla*, or Temple of Fame, modelled after the Parthenon at Athens, erected in 1830-42 by Louis I. of Bavaria. The entablature is adorned with sculptures by Wagner, illustrating the ancient national history, and below are a hundred busts of eminent Germans. The grounds about the building are admirably laid out, and command a fine view. The place may be reached by omnibus.

MUNICH or MÜNCHEN (*Hotels: Vier Jahreszeiten, Baierischer, Bellevue, Englischer; Marienbad, Leinfelder*), 92 miles from Ratisbon, is the capital of Bavaria, and one of the largest and handsomest of German cities. Our limits will not permit us even to enumerate the main objects of interest, much less to describe them. If the tourist can spend but a day or two here, he had better put himself in the hands of a guide, who can assist him in making the most of the time. Of the public buildings the more notable are the *Royal Palace*, including the old palace, or *Alte Residenz*, the new palace, or *Königsbau*, containing Schnorr's frescoes of the Nibelungen-lied, and the banquet halls, or *Festsaalbau*, adorned with sculptures by Schwanthaler, frescoes, etc.; the *Royal Library*, an elegant edifice containing 800,000 volumes; the *old Pinacothek*, or picture gallery, and the *new Pinacothek*, both great treasure-houses of ancient and modern art; the *Glyptothek*, with its twelve galleries of ancient sculpture, and its noble collection of the works of Canova, Thorwaldsen, and others of our own day; the *Bavarian National Museum*, with its admirable historical frescoes and statues; the *University*; the *Royal Theatre*; the *Ruhmeshalle*, or "Hall of Fame," with the colossal statue of Bavaria in front; the *Frauenkirche* (15th century), unattractive externally, but containing the tomb of Louis the Bavarian (1625) and other stately monuments; *St. Michael's*, with Thorwaldsen's monument to Eugene Beauharnais and the tombs of many kings and nobles; the beautiful mod-

ern Gothic church of *St. Maria Hilf*, with its graceful spire (256 feet high); the *Ludwigskirche* (St. Louis), with the famous frescoes by Cornelius; the *Basilica* (St. Boniface), modelled after a Roman basilica, with its dome supported by massive monoliths of marble, and all glorious with gold and painting; and the Court chapel of *All Saints*, "a perfect casket of art treasures." The parks, pleasure gardens, and public squares, adorned with historic and other monuments, would largely swell the list of attractions. It would be better, in our opinion, to spend at least a week here than to devote it to a hurried run through several of the great German cities, but in these matters each tourist must be a law to himself.

AUGSBURG (*Hotels; Baierischer Hof, Drei Mohren*, one of the oldest inns in the world), the *Augusta Vindelicorum* of the Romans, was founded by a colony sent out by Augustus, 12 B. C., after the conquest of the Vindelici. From the 14th to the 16th century it was a great commercial emporium, and the ships of its merchant princes spread their sails on every sea. It was also a centre of German art. Here too many imperial diets were held, and the name of the city is associated with some of the leading events of the Reformation. The chief buildings of interest are the Rathaus, the Residenz or old Palace of the Bishops, the Cathedral with its sculptured portals and bronze doors, and the Church of St. Anna. There is also a picture-gallery, a museum, some elegant bronze fountains, many fine old houses, etc.

From here one can go directly to *Lindau*, on Lake Constance (121½ miles; fares about 13, 9, and 6 m.), or he may go to *Ulm* (54 miles; about 6 and 4 m.), and thence to *Friedrichshafen* on Lake Constance (65½ miles; about 7, 4.50, and 3.25 m. The latter route is to be preferred, since it gives one the opportunity of seeing another old German city without additional expense for travel.

ULM (*Hotels: de Russie; Kronprinz*) was, until the

war of 1866, a stronghold of the Germanic Confederation, with a garrison furnished by Württemberg, Bavaria, and Austria. It is at the junction of the Blau with the Danube, and at the head of navigation of the latter. The *Cathedral* (1377-1494) is one of the largest in Germany, being 485 feet long, 200 wide, and 141 high, with an unfinished tower 337 (more or less) feet high. The sculptured portal under the tower, the stained glass in the choir, the carved oaken stalls, the pulpit, font, and organ, are all admirable. Other buildings worthy of note are the *Rathhaus* (14th century) with the Gothic fountain in front, the *Deutsches Haus* (13th century), and not a few quaint specimens of old domestic architecture here and there in the narrow streets.

Frankfort to Leipsic, Berlin, Dresden, Prague, and Munich.

This route, which we do not recommend to the mere vacation tourist, we shall treat very briefly. If one hurries over it in a week or so, he can do little more than glance at the chief "lions" of each city, and for this he had better engage a local *commissionaire* (usually 4 marks for a whole day, or 2.50 m. for half a day), who will serve as a living guide-book in more or less dubious English.

LEIPSIC OR LEIPZIG *Hotels: de Prusse, Hauße, de Russie*) is reached by rail from Frankfort, via Bebra, in about 11 hours. From Frankfort to Bebra (where carriages are changed), 5½ hours; fares about 13.25, 8.25, and 5.50 m. From Bebra to Leipsic, 5½-6½ hours; about 23.50, 16.50, and 10.75 m. Between Bebra and Leipsic we pass through *Eisenach, Gotha, Erfurt*, and *Weimar*, none of which, if travelling more at leisure, we should be willing to pass without visiting.

Leipsic is specially remarkable for its three great fairs: the "Jubilate" or Easter, the Michaelmas, and New Year's; the first two established in the 12th century, the last in the 15th. The town is then crowded

with merchants from all Europe, and at the Easter fair the number of strangers nearly equals that of the inhabitants (some 90,000). Here also is the centre of the German book-trade. There are 200 booksellers, and 40 printing-offices. The *Museum* contains a picture gallery, of which the modern paintings and the engravings are the main attractions.

BERLIN (*Hotels: de Rome, d'Angleterre, Royal*, etc., first-class; *de Brandenburg, Bellevue, Linden*, somewhat cheaper; *de Magdebourg, König von Portugal, de Saxe*, cheaper yet) is 101 miles from Leipsic ($3\frac{1}{2}$ - $4\frac{1}{2}$ hours; express, about 15.75 and 12 *m.*; ordinary, about 13.50, 10, and 6.50 *m.*). *Wittenberg* is the most interesting place *en route*. One can best get a general idea of the magnificence of Berlin by walking through the *Unter den Linden* — one of the finest streets in Europe — from the Royal Palace to the Brandenburg Gate, a distance of one mile. Here are all the most splendid buildings and the monument to Frederick the Great, while at one end of the broad avenue of lindens is the Palace Bridge with its eight groups of statuary, and at the other the stately portal of the Brandenburg Gate surmounted by its colossal chariot of Victory. The Museums, the Galleries of Sculpture and Painting, and other art collections, the churches ancient and modern, the parks and gardens, and the countless other attractions of the great capital, may be glanced at in two or three days, under the lead of a commissionaire, but to examine them thoroughly would require seven-fold that time.

Potsdam, "the Versailles of Prussia," with its palaces and parks, is 15 miles from Berlin (30-45 minutes by rail; 2.10, 1.60, 1.10 *m.*).

DRESDEN (*Hotels: de Saxe, Bellevue, Victoria, Goldener Engel*, first-class; *Berlin, Kaiser, Coburg*, second-class), the capital of Saxony, is 3-4 $\frac{1}{2}$ hrs. by rail from Berlin; about 15 *m.*, 10 *m.*, and 6.75 *m.* Its architecture and its art collections have given it the name of "the German Florence." The most impor-

tant of these collections are the *Royal Library*, the *Collections of Antiquities* and of *Porcelain*, and the *Cabine of Coins*, all in the *Japanese Palace*; the *Natural History Museum* in the *Zwinger*, especially complete in minerals; the world-renowned *Picture Gallery*, containing more than 1,500 paintings, mostly by Italian and Flemish masters (among them Raphael's Sistine Madonna); the *Cabinet of Engravings* (in the *Zwinger*); and the *Green Vault* in the Royal Palace, an unrivalled collection of precious stones, articles wrought in gold, silver, and ivory, etc. Of the churches the most noted are the *Frauenkirche* (1726-1734) with its lofty tower (335, 350, or 384 feet high); the Roman Catholic *Court Church* (1737-1754) with a famous organ by Silbermann, and a good altar-piece and other pictures; and the *Kreuzkirche* (1764-1792), in which there are some fine sculptures. The two *bridges*, especially the *Marienbrücke* (1852), are worthy of mention; and the *Brühl Terrace*, the popular promenade on the bank of the Elbe.

PRAGUE, or in Bohemian PRAHA (*Hotels: Englischer Hof, Blauer Stern, de Saxe; Goldener Engel, Erzherzog Stephan*, etc.), the capital of Bohemia, and the second city in the Empire of Austria, is 119 miles from Dresden (fares to *Bodenach*, the Austrian frontier, about 4 m., 3.25 m., and 2.50 m.; from there to Prague, 6 florins* 12kr., 4 fl. 59kr., 3 fl. 6kr.). Here too the services of a commissioner (1½ fl. for the day) should be secured, if one would make the most of a brief visit. Of the numerous churches, the most remarkable are the *Cathedral*, grand though unfinished, containing the Silver Shrine of St. John Nepomuck, and rich in royal monuments, frescoes, relics, etc.; *St. Nicolas*, the largest in the city, with many pictures, statues, and costly decorations; the *Teynkirche* (or "Thein Church"),

* The florin in Austria is worth about 46 cents (gold) or 1s. 11d. sterling, and is divided into 100 kreutzers. Avoid taking the Austrian paper money, unless you spend or change it before crossing the frontier.

built in 1407, with towers 250 feet high, and containing the grave of Tycho Brahe (who died here in 1601) and monuments of the Slavonic martyrs, Cyril and Methodius; the splendid *Kreuzherrnkirche* (Church of the Crusaders), of the 17th century, modelled after St. Peter's at Rome; *St. James*, founded in 1225; the restored *Church of St. Lawrence*; and the *Loretto Chapel*, a copy of the Italian one of locomotive renown. Palaces abound, some still used as such, others converted into art galleries or institutions of charity. One of the most interesting is *Wallenstein's Palace*, of vast extent, built in 1623 by the hero of the Thirty Years War. Specially to be noted is the famous old bridge (*Karlsbrücke*), with its throng of statues and the towers that guard it at either end. The public gardens, parks, and promenades, in the city and the suburbs, are numerous and beautiful.

From Prague to *Ratisbon* (where this route joins the one described above) is 158 miles by rail; fares, 13*fl.* 62*kr.*, 10*fl.* 3*kr.*, 6*fl.* 84*kr.* (Austrian currency). To *Nuremberg* (if you wish to include that city in the route) it is 201 miles; 15*fl.* 63*kr.*, 11*fl.* 45*kr.*, 7*fl.* 87*kr.* Thence to Ratisbon, etc., as above.

SWITZERLAND.

SWITZERLAND is an intricate network of interesting routes, by rail, steamer, highway, bridle-path, and foot-path, all of which could not be traversed, even hurriedly, in a whole summer, much less in the week or fortnight that the vacation tourist can devote to this portion of Europe. The best he can do is to select from the many routes a few that include what he most

desires to see, or (if he leaves the choice to us) that will take in all the *types* of Swiss scenery, and, so far as possible, the choicest examples of each type. With a view to helping him in the selection, we shall sketch briefly some of the most attractive routes, and add suggestions for *combining* them so as to save time and travel.

Everything connected with travel in Switzerland is now so thoroughly systematized that, if one is careful to inquire in advance concerning modes of conveyance, guides, porters, etc., and the fixed tariff of rates (with special attention to all *conditions, restrictions*, etc.), and makes his bargains accordingly, he is not likely to suffer from extortion or imposition, nor to *imagine* that he does. In most cases where the tourist thinks he is "fleeced," the only trouble is that instead of making his own plans, he has allowed others to make them for him; and they naturally consider their own interests rather than his. He cannot expect them to choose the cheaper way, when the more costly one (for which only the *regular price* is charged, be it understood) affords them a larger profit.

The *money* in Switzerland is reckoned in *francs* and *centimes*, of the same value as in France and Belgium.

Bâle to Lucerne.

BÂLE OR BASEL (*Hotels: Trois Rois or Three Kings, Schweizerhof, Euler, Krafft; La Croix Blanche, Cigogne, cheaper*), the Roman *Basilea*, has a *Cathedral*, rebuilt in the 14th century (elegantly restored within, 1852-1856), with curious carvings in stone and wood, and a fine organ, played once or twice a week in summer (6-7 P. M., 1 *franc*). From the terrace in the rear of the cathedral there is a beautiful view of the Rhine and the heights of the Black Forest in the distance. The *Museum* contains a picture gallery, collections of antiquities and curiosities, and a library of 85,000 volumes and 4,000 MSS., some of which are of much interest. The *Spahlen fountain* was designed by Albert Dürer, and the *Fishmarket Fountain* dates from the

14th century. In the old St. Alban's Monastery a *Roman arch* is to be seen.

From Bâle to Lucerne (55½ miles ; 9.85 *fr.*, 6.95 *fr.*, 5 *fr.*) is one of the most picturesque routes by rail in all Switzerland. The road after skirting the slopes of Mount Jura, pierces the mountain by a long tunnel, beyond which there are views of the Bernese Alps, and as you approach Lucerne, of Pilatus and the Rigi.

LUCERNE or LUZERN (*Hotels : National, Schweizerhof, d'Angleterre, Luzerner, Beaurivage, Schwan, Rigi, du Lac, St. Gotthard*, all of which are first-class houses ; *Wage or Balances, Adler*, somewhat cheaper) is delightful for situation, and during the height of the season is so thronged with tourists that one cannot be sure of a room at the leading hotels unless he telegraphs for it in advance. If one does not spend the night here, he can leave his luggage at the station and lunch or dine at some one of the many good restaurants. The chief things to see are the old bridges, especially the *Mühlenbrücke* with the quaint pictures of the "Dance of Death" (see Longfellow's "Golden Legend") ; the celebrated *Lion of Lucerne*, in honor of the Swiss guards who fell in defending the Tuileries (Aug. 10, 1792), hewn out of the natural rock after Thorwaldsen's design ; and the *Hofkirche* (built in 1506) with its two slender towers, carved stalls and altars, and famous organ, which some good judges prefer to the one at Freiburg (played daily, except Sund., 6½–7½ P. M., 1 *franc*). The old *Wasserturm* (Water Tower) near the Capellbrücke was formerly used as a lighthouse (*lucerna*), from which the name of the town is probably derived.

Bâle to Lucerne, via Schaffhausen, Constance, and Zurich.

This circuitous route enables one to visit the falls of the Rhine at Schaffhausen and Lakes Constance and Zurich. From Bâle to Constance, by the *Baden* railway, is 93 miles (5 hours ; 12.50 *fr.*, 8.35 *fr.*, 5.50 *fr.*). The nearest station to the Falls is NEUHAUSEN (*Hotels : Schweizerhof, Bellevue*), a few miles west of Schaffhau

seen. They are best seen, however, from the other side of the river, especially from the *Fischetz*, a wooden gallery, overhanging the cataract, in the grounds of the *Castle of Laufen* (admission, 1 franc).

SCHAFFHAUSEN (*Hotels: Krone or Crown, Post*) is a picturesque old town, with a cathedral (1104-1454) in the early Romanesque style, lately restored. The great bell, cast in 1486, bears the inscription *Vivos voco, mortuos plango, fulgura frango*. *St. John's Church* dates from 1120, and the *Castle of Munoth* from the 16th century.

From Schaffhausen one may go by steamer to Constance, but the passage takes 4 or 5 hours (return, only 3 hours). To *Zurich* (omitting the visit to Constance) is a railway ride of 36 miles (6fr., 4.20fr., 3fr.).

CONSTANCE (*Hotels: Insel, Adler, Hecht; Falke*) is at the northwest end of the Lake, where the Rhine flows out. The cathedral (rebuilt in 16th century) is interesting for its carved oaken doors and choir stalls, and there is a good view from the tower. In the *Kaufhaus* (built in 1388) the "Council of Constance" (1414) is said to have been held; and in the suburb of *Brühl* the place where Huss and Jerome of Prague were burned is marked by a huge rock with inscriptions.

Steamers run several times a day to *Lindau* (4.20 fr., 2.80 fr.), to *Friedrichshafen* (2.35 fr., 1.50 fr.), to *Romanshorn* (1.95 fr., 1.30 fr.), to *Rorschach* (3.20 fr., 2.15 fr.), etc. For the scenery of the Lake (lovely, though generally considered inferior to the other Swiss lakes), take the steamer to Lindau, and thence to *Romanshorn* or to *Rorschach* for Zürich. From Romanshorn to Z., 2 hours by rail; 8.75 fr., 6.10 fr., 4.35 fr. From Rorschach to Z., 4½ hours by rail; 10.65 fr., 7.50 fr., 5.35 fr. The latter route passes through ST. GALL (*Hotels: Löwe, Hecht; Hirsch, Bär*), one of the most elevated towns in Switzerland (2,218 feet), long famed for its Benedictine Abbey. From Rorschach also one can go by rail, via the *Gorge of Pfeffers*,

to COIRE, *en route* for the *Splügen Pass*. Fares from R. to Coire, 9.80 *fr.*, 6.85 *fr.*, 4.90 *fr.*

[If one enters Switzerland by *Lindau* or *Friedrichshafen*, he can go to Romanshorn (or Rorschach) and thence to Zurich, making the *détour* by Constance or not, as he pleases.]

ZÜRICH (*Hotels: Bellevue, Baur au Lac, Zürich, National, Schwert; Falke*, more moderate), the Roman *Turicum*, is noted both for its schools and its manufactures. The buildings are of little interest, but the town and the neighborhood abound in beautiful views of the lake and the mountains. Some of the points commanding fine prospects are the Münster bridge, the Hohe Promenade, the terrace in front of the Polytechnic School, the garden of the Deanery of St. Leonard, the "Katz" in the Botanical Gardens, and the Bau-schanze. The *Uetliberg* (1,565 feet above the lake), 4½ miles from Zurich, is now ascended by a railway. The view is one of the loveliest in Switzerland.

From Zurich to Lucerne, by rail, 1½-2½ hours; 6.50 *fr.*, 4.55 *fr.*, 3.25 *fr.* The road passes through Zug (*Hotels: Hirsch, Löwe*), on the bank of the pretty Lake of Zug. One can take steamer over the lake to *Immensee*, whence there is an omnibus to *Küssnacht* (a mile or so) on Lake Lucerne, where he can take another steamer for Lucerne. Another route is by steamer on the Lake of Zurich to *Horgen* (1 hour), thence by omnibus, or on foot, to Zug (about 10 miles), and from there as above. This last route is to be preferred by those who are not in haste to reach Lucerne. In *walking* from Horgen to Zug, inquire for the old road by the *Horger Egg*, which is shorter, and affords much finer views. A steamer also runs from Zug to *Arth*, whence there is a railway up the Rigi.

Zurich to Coire and the Splügen.

This excursion may be made either from *Rorschach* (see above) or from *Zurich*; or (if you intend to *return* from Splügen via Coire) you can go by the

former route and return by the latter. Fares from Rorschach to Coire, 9.80fr., 6.85fr., 4.90fr.; from Zurich to Coire, 14.70fr., 8.90fr., 6.05fr. Return tickets and excursion tickets, at reduced rates. In going from Zurich (or on the return thither) take the steamer to *Rapperschwyl* (2.10fr., 1.20fr.) and thence by rail to Coire (9fr., 6.70fr., 4.60fr.). The sail over the Lake is a delightful one, and all the best scenery of the railway is between Rapperschwyl and Coire. The road skirts the *Lake of Wallenstadt* (seen on the left in going towards Coire), passing through many tunnels, between which one catches good views of the lake, with the lofty mountains that hem it in, and the waterfalls pouring down their steep sides. *Murg* is a good point for stopping over a train if you wish to see more of the lake and its shores. Near *Wallenstadt* we can look over the whole length of the lake from the railway. At *Sargans* we reach the valley of the Rhine, and join the line from Rorschach. A few miles farther, at *RAGATZ* (*Hotels: Schweizerhof, de la Tamina*), we stop for the visit to the *Gorge of Pfäfers* (or *Pfäfers*) and its Hot Baths (2½ miles). There is a carriage-road through the ravine, but one can see the place better by walking. The chasm is so narrow that there is hardly room for the road and the river, while the sides rise precipitously to the height of from 500 to 800 feet, in some places overhanging the path and shutting out the sky, so that you seem to be traversing a cavern. The narrowest part — the *Gorge par excellence* — is just beyond the bath-house, where the sides are but a few feet apart, rising sheer from the foaming waters below, and almost meeting overhead. The only path here is a sort of wooden balcony fastened to the rock on one side. Following this for 600 feet you come to the source of the hot springs in a chamber in the rock, where it is so warm that you are glad to get out again into the cool air of the gorge. The temperature of the water is about 100° F. A fee of 1 franc is charged for admission to the bath-house and the

gorge, including the services of the guide. The hotel here is a good one, and much frequented by invalids for the sake of the baths.

Resuming the railway at Ragatz, we soon pass *Mayenfeld* with its old tower (said to have been built by Constantius in the 4th century) and its castle, and several other villages and many other castles (for the Rhine here is as rich in these ruins as it is below Mayence), and at last arrive at COIRE or CHUR (*Hotels: Steinbock, Lukmanier; Stern*). Here there is a *Cathedral* (partly of the 8th century) interesting for its architecture and its pictures. The *Episcopal Palace* is also very ancient. From the *Rosenhügel* (half a mile) there is a very fine view of the town, the Rhine valley, and the mountains.

From Coire a diligence runs twice or thrice daily to Splügen (32 miles*) in 7 hours; fare, 9.80fr. The return is made in 4½ hours. If one wishes to enjoy the scenery, he should take the diligence only as far as *Thusis* (about 15 miles), and walk from there to *Andeer* (about 8 miles) or to *Splügen* (9 or 10 miles further). The celebrated defile of the *Via Mala* begins just beyond Thusis. It is no *via mala*, however, over which you walk, but "a capital macadamized highway, as safe as Piccadilly, although it lies between rugged mountain precipices, which seem sometimes as if they met in front and had swallowed the intruding road which crept within its jaws; but what with bridges, and tunnels, and great grooves along the face of the sheer upright rocks, it dodges and crawls upwards till you look back and admire the labor and skill which permits the heavy diligence to thread its way through such a hopeless looking cleft."

Between ANDEER (*Hotel: Krone*) and *Splügen*, there is another gorge, 3 miles long, somewhat like the *Via*

* The distance, according to some authorities, is 38 miles, but that, we think, is too much. It can hardly exceed 32, as Bradshaw gives it; though one may easily believe it to be 38 if he rides all the way *up* in a diligence.

Mala, where the Rhine forms a series of waterfalls. After emerging from this we come into the more open region of the *Rheinwaldthal*.

SPLÜGEN (*Hotel: Bodenhäus*) is a picturesque village, 4,757 feet above the level of the sea. It is at the point where the *Splügen* and *Bernadino* routes into Italy diverge. By the former it is 39 miles, via Chiavenna, to *Colico* on *Lake Como* (diligence in 6 hours; 14 *fr.*); by the latter 45 miles to *Bellinzona* (diligence in 7½ hours; 14.90 *fr.*), whence it is 13 miles by rail to *Locarno* (or 9½ miles by carriage to *Magadino*) on *Lake Maggiore*.

If the tourist chooses to follow this latter route through to *Bellinzona*, he can return from there to Switzerland by the *St. Gothard road* (to *Biasca* by rail, thence to *Fluelen* by diligence; fare through, 27 *fr.* If he takes the other route, he can sail over lake *Como* to *Como* (4 *fr.* 2.10 *fr.*), and thence by rail and diligence to *Bellinzona*.

Returning to REICHENAU * (*Hotel: Adler*, formerly a monastery), 6 miles above Coire, where the two Rhines (the *Vorder-Rhein* and the *Hinter-Rhein*) unite, one can take a "cross cut" to the *St. Gothard road* at *Andermatt* by the *Oberalp*. A diligence runs in summer from Coire to *Andermatt*, in about 13 hours; fare from Coire, 20.80 *fr.* The road lies through the valley of the *Vorder-Rhein*, and, though not so wild and grand as the *Splügen*, is very picturesque and beautiful. Between *Reichenau* and *Dissentis* there are many castles on the heights overlooking the valley. From *Andermatt* to *Fluelen* (about 38 miles), 3½ hours by diligence; 7.75 *fr.*

If one does not cross by the *Splügen* pass to Italy, he should walk (or ride) up the road about 5 miles from *Splügen* to the summit of the pass (6,945 feet), the boundary between Switzerland and Italy. There is an ancient tower on the summit. On one side the

* This is the village where Louis Philippe taught school in 1794 under the name of Chabot.

precipitous *Schneehorn* rises nearly 4,000 feet higher and on the other the ice-peak of the *Surettahorn*, about 3,000 feet.

The region of the *Engadine* may be reached from Coire, by diligence over the *Julier Pass* to *St. Moritz* and *Samaden* (13 hours ; 18.65 fr.) ; or returning from *Splügen* as far as *Thusis*, one can take a "cross cut," (by the *Schyn Pass*, rather than the new road) of 13 miles to *Tiefenkasten* on the *Julier road*, about 18 miles above Coire. The *Baths of St. Moritz* are 3 miles from *Samaden* ; and *Pontresina*, a favorite centre for excursions to the neighboring glaciers, is 4½ miles distant. *Pontresina* is 5,925 feet above the sea, or 20 feet higher than the summit of the *Rigi*. [For a good description of the *Engadine* see "The Regular Swiss Round," by Rev. Harry Jones.]

The Lake of Lucerne and the St. Gothard Road.

The *Lake of Lucerne*, or *Vierwaldstättersee* ("Lake of the Four Forest Cantons," so called because bounded by the cantons of Uri, Schwyz, Unterwalden, and Lucerne) is unsurpassed for its wild and picturesque scenery, and is, moreover, memorable from its association with the heroic legends of William Tell, which, if they be not history, are none the less poetry.

Leaving Lucerne by steamer for Fluelen (25 miles ; 4.00 fr.), we soon reach WEGGIS, or WÄGGIS (*Hotels : Löwe, Concordia*), which is a favorite point for the ascent of the *Rigi*. There is a railway up the mountain, from VITZNAU, the steamer's next station ; and another from ARTH on Lake Zug (p. 132). Tourists coming from Zürich, by taking the latter route, may spend a night on the *Rigi* without loss of time, going up by railway from Arth, and down early the next morning to Vitznau.

[The *Rigi* or *Righi* is 5,905 feet high, or 4,472 above the Lake. Though comparatively insignificant in height, its admirable position makes it the most popular mountain in Switzerland. There is a large

hotel, the "Rigi-Kulm," at the top, where hundreds spend the night for the sake of seeing the sunrise; but as a fine sunrise is the exception rather than the rule, it is hardly worth while to sacrifice much time in order to do this. If you intend to stop over night, it will be well to telegraph for a room from Lucerne or Zurich. Other hotels on the mountain are the *Staffel*, half an hour's walk below the Rigi-Kulm, and cheaper; the *Kaltbad*, some distance west of the Staffel; the *Rigi-Scheideck*, on the south-east ridge of the mountain (5,406 feet), reached by a branch railway, and commanding a view almost equal to that from the Rigi-Kulm; and several minor inns (*Schwert*, *Zur Sonne*, etc.) at various points.

The Kulm, or summit, is a small bare space from which the eye may sweep over the whole panorama, 300 miles in circuit. The Lakes of Lucerne and of Zug are at your feet, their shores fringed with pretty villages. At least eight other lakes (some say eleven) may be counted, including a bit of Zurich. In the distance is the snow-capped chain of the Bernese Alps — the Jungfrau, the Eiger, the Finster-Aarhorn, the Schreckhorn, and all — with countless peaks of lesser height and fame, stretching away on every side to the horizon. But if it is cloudy or foggy, as it very often is, you will find it a peculiarly damp, cold, dull, and dismal place. As the temperature sometimes varies 45° in the course of twenty-four hours, thick clothing is indispensable.]

After stopping at *Buochs*, *Beckenreid*, and *Gersau*, we reach BRUNNEN (*Hotels: Waldstätter, Adler or Eagle, Axenfels, Axenstein, Rössli*), one of the most charming villages on the lake, and a place of considerable resort. From the *Frohnalp* (6,269 feet) there is a magnificent view, taking in the whole length of the lake.

Leaving Brunnen we enter the *bay of Uri*, or south arm of the lake, where the banks approach each other and become more precipitous, with glimpses of snowy

peaks here and there through the gorges. We pass the *Rütli*, the meadow where on the night of November 7th, 1307, the Swiss patriots bound themselves by an oath to fight their oppressors to the death ; and the romantic *Tell's Chapel*, built by the canton of Uri in 1388 on the spot where the hero is said to have sprung from Gessler's boat. From here to Fluelen, which now comes in sight, the scenery is remarkably wild and grand.

FLUELEN (*Hotels: Urnerhof, Adler*) is the starting-point for the diligences over the St. Gothard route. Two miles distant is ALTORF or ALTDORF (*Hotels: Adler, Schlüssel, Löwe*), the capital of the canton of Uri, where Tell is said to have shot at the apple on his son's head. A fountain marks the spot where the boy was bound to the tree, and a statue of Tell the point whence he aimed the unerring shaft.

The *Pass of St. Gothard* is one of the oldest and most frequented of the routes across the Alps, but the present admirable highway dates back only some thirty years. By this path many of the barbarian hordes made their way into Italy in the old Roman days, and here in 1799 French, Austrian, and Russian armies fiercely contested the passage of the rugged road.

The pedestrian had better take the diligence as far as AMSTEG (*Hotels: Stern, Kreuz, Hirsch*), about 9 miles from Altorf, where the ascent of the pass really begins. From here to *Andermatt* (about 14 miles) the scenery is indescribably wild and picturesque. A little way below Andermatt we cross the famous *Devil's Bridge*, or *Teufelsbrücke* (see Longfellow's "Golden Legend"), with the old ruined bridge below — the scene of desperate fighting between the Austrians and French in August and September, 1799, — and soon after we pass through the *Urner-loch* or "Hole of Uri," a tunnel in the solid rock.

At ANDERMATT (*Hotels: Belle Vue, Drei Könige*) one may stop for the night, or go on a mile and a half farther to HOSPENTHAL (*Hotels: Meyerhof, Löwe*, both

good, the latter the cheaper), which is the preferable resting-place if he intends to walk to the Grimsel the next day.

Hospenthal is 4,787 feet above the sea. The summit of the pass, about 7 miles farther, is 6,932 feet, and thence the descent on the Italian side as far as *Airolo* is very rapid, being 5,000 feet in some 8 miles. From Fluelen to Andermatt by diligence is $5\frac{1}{2}$ hours (8.55 *fr.*) ; to *Biasca*, on St. Gothard railway (25 miles from *Locarno*), 13 hours (25 *fr.*).

Hospenthal to Meiringen by the Furca Pass and the Grimsel.

From Hospenthal to the hotel at the foot of the Rhone Glacier is about 18 miles by the post-road: diligence in $4\frac{1}{2}$ hours ; 7.45 *fr.* (coupé), 6.50 *fr.* Pedestrians can save travel by cutting across the windings of the road, and by taking the old bridle-path (between the road and the glacier) for the last few miles. The only village on the road is *Realp*, not far from Hospenthal, and that is a very small one. The scenery is not striking until you reach the summit of the Pass (7,911 feet), where there is a hotel, one of the most elevated habitations in all Europe. Descending from here, you soon come in sight of the *Rhone Glacier*, which Longfellow, in "Hyperion," describes as "a frozen cataract, more than two thousand feet in height, and many miles broad at its base. It fills the whole valley between two mountains, running back to their summits. At the base it is arched, like a dome ; and above, jagged and rough, and resembles a mass of gigantic crystals, of a pale emerald tint, mingled with white. A snowy crust covers its surface ; but at every rent and crevice the pale green ice shines clear in the sun. Its shape is that of a glove, lying with the palm downwards, and the fingers crooked and close together. It is a gauntlet of ice, which centuries ago Winter, the king of these mountains, threw down in defiance to the Sun, and year by year the Sun strives in vain to lift it from the ground on the point of his glittering

spear." Near the hotel you can walk *into* the glacier to the depth of several hundred feet by a passage hewn in the ice and ending in a vaulted chamber (admission $\frac{1}{2}$ franc). From the foot of the glacier the Rhone flows in a milk-white stream.

[The post-road continues down the valley of the Rhone to *Brieg*, a route to which we shall refer hereafter.]

From this point a steep bridle-path leads over the *Maienwand* to the summit (7,136 feet) of the pass to the Grimsel. To the south of the ridge is the *Todtensee*, or "Lake of the Dead," into which both the Austrians and the French threw their dead after the fighting on the pass, in the summer of 1799. The Austrians had intrenched themselves here, and it was only after repeated assaults that they were dislodged by their adversaries. From here it is a steep descent to the *Grimsel Hospice* (about 6 miles from the Rhone Glacier), formerly a place of refuge for poor travellers, now a "homely inn" thronged with tourists in the summer. The mountain-basin in which it stands is 6,128 feet above the sea, shut in by rocks covered with many-colored lichens, but with so little other vegetation that one cannot help wondering how the few cows and goats pick up a living. Behind the hotel there is a dark tarn fed by streamlets from the glaciers. The place is even more wild and barren than the St. Bernard. The ridge to the west, above the ravine through which the Aar flows, is the *Agassizhorn* (12,960 feet). The *Finster-Aarhorn* (14,026 feet) may be seen from the *Nollen*, a height not far off. The two great glaciers of the Aar, known as the *Unter-Aar* and the *Ober-Aar Glacier*, lie to the west of the hospice. The foot of the former can be reached in two hours by a good bridle-path, and the ascent of the glacier itself is easy and safe. It was on this glacier that Agassiz and several other *savants* resided for some time in 1841, and its movements have also been the subject of more recent investigations. According to M. Dollfuss-Aus-

set, the motion amounts to 250 feet in a year, or nearly 8 inches daily. The ascent of the *Little Sidelhorn* (9,074 feet) is another easy excursion from the hospice. A boy may be engaged as guide for 3fr., and the ascent takes about three hours. The view of the Aar glaciers is alone worth the climb.

The path from the Grimsel towards Meiringen is an excellent one. For nearly 3 hours you see no human habitation except a couple of chalets. You then arrive at the *Falls of the Handeck*, where there is an inn. Many consider this the finest of the Alpine cataracts. The turbid Aar makes a plunge of 250 feet into a huge cleft in the rocks, while the silver stream of the Aerenbach leaps into the same chasm from one side, and half way down the two cascades mingle into one. A little wooden bridge has been thrown across the Aar just over the fall (toll and attendant, $\frac{1}{2}$ franc). From Handeck it is a walk of an hour and a half more to *Guttanen*, a large but wretched-looking village, and about as much farther to *Imhof*, whence there is a good carriage-road to Meiringen. The entire tramp from the Grimsel may be made comfortably in about seven hours. No guide is necessary for any part of the route from Hospenthal. Horses may be engaged at Hospenthal, at the Furca inn, or at the Hotel du Glacier du Rhone, if one prefers to ride the whole or a part of the way.

The *Falls of the Reichenbach* (the lower fall) may be visited just before reaching Meiringen, near the *Hotel du Reichenbach*, an excellent house but somewhat dearer than those in M.

MEIRINGEN (*Hotels: Sauvage, Krone; Bär*) is a charming village in the beautiful vale of Hasli. It is a good centre for excursions, as six Alpine routes here converge: that from the *Grimsel* just described; the *Brünig* road from Lucerne; the *Fochpass* from Engelberg; the *Susten* from Wasen on the St. Gothard; the *Great Scheideck* from Grindelwald; and the carriage-road from *Brienz*.

Meiringen to Interlachen by Lake Brienz.

From Meiringen it is a delightful walk of 9 miles to *Brienz* (by diligence, 2.70 *fr.*), on the lake of the same name. Thence a steamer runs to Interlachen (2 *fr.*, 1 *fr.*), touching on the way at the *Giessbach* (where there is a good hotel), a favorite stopping-place, on account of the *Falls*, a series of seven cascades leaping from a height of more than 1,100 feet down into the lake. From the middle of June till the end of September they are illuminated with colored lights every evening; an attempt to "paint the lily," which is less ridiculous than that sort of presumption generally proves.

INTERLACHEN OR INTERLAKEN (*Hotels: Victoria, des Alpes, Jungfrau; Bellevue*, etc.), as its name implies, is "between the lakes" of Brienz and Thun, and no place in Switzerland is more tourist-haunted. It is a town of hotels, many of which are very large, and most of them crowded with visitors, at least during the height of the season. This is partly because it is a pleasant place (though sometimes hot), and the vicinity very attractive for excursions, and partly because it is cheap. If one remains here a week or more, he can board at the best hotels for 8 or 10 *francs* a day, and at very good houses for 6 or 7 *francs*.

Among the shorter excursions in the neighborhood are those to the *Kleine Rugen* (2,418 feet), half an hour's walk; to the *Heimweh-Fluh* ($\frac{3}{4}$ hour); to the ruined castle of *Unspunnen* (2 miles); to the *Hohbühl* (2,248 feet), half an hour; to the *Thurmberg* ($1\frac{1}{2}$ miles); the *Ringgenberg* (3 miles, same road); and the *Schadenburg* ($1\frac{1}{2}$ miles farther on), etc. Most of these afford beautiful views of the two lakes or of the Jungfrau, Mönch, etc., or of both lakes and mountains. For a longer excursion, that to the *Schynige Platte* (6,180 feet) is not to be surpassed. It is the only point from which the valleys of Lauterbrunnen and Grindelwald are both seen at once through their entire length.

Lucerne to Interlachen by the Brünig.

This is one of the popular routes, especially with those taking a brief run through Switzerland. From Lucerne to *Alpnach* by steamer, $1\frac{1}{4}$ hour; thence by diligence to *Brienz*, in about 6 hours. Fare through to *Brienz*, 10.50fr. The road from *Alpnach* passes through *Sarnen* at the northern end of Lake *Sarnen* (1,558 feet), then follows the Lake for its entire length ($4\frac{1}{2}$ miles), thence through *Giswyl* up the *Kaiserstuhl* to *Lungern* (2,165 feet) at the south end of Lake *Lungern*, and at the foot of the *Brünig Pass*. From there it winds upward until it reaches the summit of the pass (3,379 feet), and just beyond is the *Hotel Brünig*, where the road to *Meiringen* ($5\frac{1}{4}$ miles) diverges on the left. Descending 6 miles, with many fine views on the way, we arrive at *Brienz*, whence we proceed by steamer to *Interlachen*, as above.

Meiringen to Grindelwald and Lauterbrunnen by the Great Scheideck and the Wengern Alp.

This route is deservedly a favorite one with pedestrians; and it may also be taken on horseback. No guide is needed, as the path is well marked and much frequented. A short walk from *Meiringen* brings us to the *Falls of the Reichenbach*, whence we climb up to the *Baths of Rosenlauri* (4,397 feet), where there is an inn. A little farther up, a footpath on the left leads to the *Rosenlauri Glacier* (5,029 feet), remarkable for the transparency of the ice and the rosy hue from which it takes its name. The summit of the pass (6,440 feet) is attained in $2\frac{1}{2}$ hours more; and here is another inn, where horses may be got for the *Faulhorn* (4 hours; 8fr.), if you desire to combine the ascent of that peak (8,802 feet, or nearly 2,400 above the pass) with this excursion. If you do not intend to go up the *Faulhorn* from this or some other point, you will do well to take a digressive tramp (1 hour) to the *Grindelalp*, whence there is a magnificent view, and descend from

there to Grindelwald by a path no longer than the regular one from the Scheideck. From the latter you have a continued prospect of the valley of Grindelwald, with the Wetterhorn (12,165 feet) towering on the left and almost overhanging the path. About 3 miles above Grindelwald you pass the *upper glacier of Grindelwald*, which is very easy of access and well worth another half hour's digression.

From Meiringen to Grindelwald is 18 miles, and you can walk it in about $7\frac{1}{2}$ hours; but with half an hour at the Falls, an hour at the Rosenlauri Glacier, and half an hour at the Grindelwald Glacier, it is a good day's work.

GRINDELWALD (*Hotels: Adler, Eiger, Bär, du Glacier*) is in a valley, 3,737 feet above the sea. The chief attractions of the place are the two glaciers, the Upper and the Lower. The latter is much the larger; but the ice of the former is purer and the crevasses more beautiful.

From Grindelwald there are two routes to Lauterbrunnen: one by a carriage-road of about 12 miles; the other by a bridle-path over the *Little Scheideck* and the *Wengern Alp*. The latter (on foot or in the saddle) is much to be preferred. No easy Alpine pass affords grander prospects. An ascent of $4\frac{1}{2}$ hours, at first very steep, brings you to the *Hotel Bellevue* at the summit of the Little Scheideck (6,696 feet), whence you see the entire valley of Grindelwald, and on the south the Mönch, Eiger, and Schreckhorn, each more than 13,000 feet high. Half an hour's easy descent from here, and you reach the *Hotel de la Jungfrau*, renowned as furnishing the finest view of the Jungfrau to be obtained from any point. Avalanches are often seen falling from the mountain, but they look rather insignificant in the distance and lose much of their thunder. From here to Lauterbrunnen is a downward road of $2\frac{1}{2}$ hours.

LAUTERBRUNNEN (*Hotels: Steinbock, Staubbach*) is on both sides of the Lütchine, in a narrow valley sc

shut in by rocky walls that in the winter the sun is hardly seen at all, and even in July not before 7 A. M. The name means "nothing but springs," and the cascades that descend from the heights on every side explain it. Chief among these is the *Staubbach* ("brook of dust"), which is shattered into dust-like spray in its one long leap of almost a thousand feet.

Lauterbrunnen is $7\frac{1}{2}$ miles from Interlachen, and may be visited from that place, if the tourist has taken the route from Meiringen via Lake Brienz. The excursion may be extended to the Wengern Alp and Grindelwald, reversing the above line of travel.

Another good excursion is from Lauterbrunnen to the Alpine village of *Mürren*, easily accomplished in 6 hours. Here one gets a view in some respects far superior to that from the Wengern Alp.

Interlachen to Geneva via Thun, Berne, and Freyburg.

The new railway takes us in ten minutes to *Därli-gen*, whence we go by steamer ($1\frac{1}{2}$ hours; 2 fr., 1 fr.) over the lovely Lake of Thun to THUN (*Hotels: Bellevue, Baumgarten*), where we can hardly afford to linger, though the town and its environs are very attractive. Taking the train at the steamer's landing, we reach Berne in about an hour (3.15 fr., 2.20 fr., 1.60 fr.).

BERNE (*Hotels: Bernerhof, Bellevue, Schänzli-Victoria, Pfistern*) is famous for its *bears*, sculptured, automatic (on the Clock Tower), and living (in the Den or *Bärengraben*); for its *Cathedral*, built 1421-1573, and restored in 1850, with a richly sculptured portal, some good stained glass of the 15th century, and a famous organ (played almost every summer evening, at 6½ o'clock; 1 fr.); the *Terrace* in the rear of the Cathedral, whence the snowy peaks of the Bernese Alps are seen in a glorious panorama (finest at sunset in pleasant weather); its many *fountains*, especially the *Kindlifresser*, or baby-eating one; its *Museum*, containing the largest natural history collection in Switzerland; a *Picture Gallery* with some good modern

paintings; the *arcades* of the principal streets, etc. The *Schänzli* ($\frac{1}{2}$ mile) and the *Enge* (1 mile) in the suburbs are celebrated for the views of the city and the Alps.

From Berne to Freyburg is 31 miles by rail (3.40fr. 2.45fr., 1.80fr.)

FREYBURG, FREIBURG, or FRIBOURG (*Hotels: de Fribourg*, excellent; *Zähringer*, also recommended) is on a rocky height, encircled by the Sarine or Saane, over which there are two remarkable suspension bridges, respectively 905 and 700 feet long, and 175 and 285 above the water. The tourist should walk across both these bridges, if only for the view of the deep ravine they span. The *Church of St. Nicholas* (begun in 1285, and the tower, 280 feet high, built in 1452) has some curious sculptures of the Last Judgment, etc., over the portal, and contains the celebrated organ, which is played every evening (Sat. at 1.30 P. M.), tickets, 1 fr.; and at other times for 60fr. (which admits 12 persons; 5 fr. for each additional person). The *Town Hall* and the *Council Hall*, with a clock-tower, are the only other buildings worth noting. In front of these is a lime-tree, said to have sprung from a twig brought by a native of the town who had hurried home with the news of the victory of Morat, June 22, 1476.

From Freyburg to Lausanne, 42 miles by rail; 7.50fr., 5.40fr., 4fr. From Lausanne to Geneva, 39 miles; 6.60fr., 4.45fr., 3.30fr.; or by steamer over Lake Lemman, 5fr., 2fr. (omnibus from Lausanne to steamer, $\frac{1}{2}$ fr.) The latter route should be taken, unless one intends to sail over the lake from Geneva.

LAUSANNE (*Hotels: Faucon, Gibbon, Bellevue, Riche Mont*) has an elevated site overlooking the lake and the surrounding country. The *Cathedral* (1235-1275) is a large and noble edifice, with a tower 162 feet high, from which (as from the *Terrace*, formerly the churchyard) there is an extensive and beautiful prospect. The *Castle*, once the episcopal palace, now the council hall of the canton, was built in the 13th century, but

has been much altered in more recent times. It is worth visiting for the view it commands. The summer-house in which Gibbon finished his great work in 1787 stood in a garden which now belongs to the Hotel Gibbon, but the spot retains little of its original look. The *Montbenon* is a delightful promenade in the suburbs.

GENEVA (*Hotels: de la Métropole, d'Angleterre, Beau Rivage, Victoria; de la Poste, Suisse*, cheaper) is at the south end of the Lake, from which the Rhone here emerges, dividing the city into two parts, which are connected by six bridges. In the midst of the stream is the little *Rousseau's Island*, which is a pleasant promenade with a statue of Rousseau by Pradier. The *Quays* and the *Jardin Anglais* afford delightful walks, with varied views of the Lake and the Alps. The churches and public buildings are not specially interesting. The Cathedral is a Romanesque structure of the 11th century with the "modern improvement" of a Corinthian portico; the interior has suffered less from alterations. The Hotel de Ville, the Arsenal, the Academic Museum (geological and natural history collections, antiquities, etc.), the Public Library (founded by Bonnivard in 1551, and rich in autographs of Calvin, Beza, Luther, Melanchthon, etc.), the Rath Museum (picture gallery), the Russian Church, the Botanic Garden, etc., may also be mentioned. Calvin used to live at No. 11 Rue des Chanoines, and Rousseau was born at No. 40 Grande Rue.

Ferney, noted as the residence of Voltaire, is about 5 miles from Geneva (omnibus hourly in summer).

LAKE GENEVA. There are steamers over the lake by the *north* bank to *Villeneuve*, and by the *south* bank to *Bouveret*, connecting with the railways at both places. The former route is the one for visiting VEVAY (*Hotels: Trois Couronnes; du Lac*, less expensive), one of the most attractive places in Switzerland, and the *Castle of*

Chillon, of historic and Byronic renown. The lovely village of *Clarens* is $3\frac{1}{2}$ miles from Vevay, and Chillon $3\frac{1}{2}$ miles farther. The walk is pleasant, if one avoids the highway and follows the shady path along the slope of the hill, winding amid villas and gardens, with charming views of the lake. MONTREUX (*Hotel de l'Union*), $1\frac{1}{2}$ miles from Chillon, is another beautiful village, much frequented by consumptive patients. All this neighborhood abounds in *Pensions*, which are usually full in summer. *Villeneuve*, a very old town, in spite of its name, is 2 miles from Chillon. Fares by steamer from Geneva, 7.50fr., 3fr. From Geneva to *Bouveret*, 6fr., 3fr.

Geneva to Chamouni.

One may go to Chamouni by diligence or carriage via *Sallenches* (*St. Martin*), about 50 miles (fares variable; see Bradshaw); but good walkers had better take the diligence to *St. Martin* (33 miles) and proceed from there on foot. They will reach Chamouni almost as soon as by carriage. It is preferable, we think, to take the route via *Villeneuve* (or *Bouveret*) and *Martigny*, in going to Chamouni, and the *St. Martin* route (if at all) on the return to Geneva.

From Bouveret to Martigny, by rail, about $1\frac{1}{2}$ hours; 4.70fr., 3.15fr., 2.35fr. Distance and fares from Villeneuve, about the same.

MARTIGNY (*Hotels: Clerc, de la Tour, Poste*) is on the Simplon road, near the foot of the Great St. Bernard. There are two bridle-paths from here to Chamouni; one over the *Tête-Noire*, the other by the *Col de Balme*. It is a matter of dispute which path is to be preferred. In going to Chamouni we should take the Col de Balme in good weather; in coming from Chamouni, the *Tête-Noire*; and it is perhaps better to go and return via Martigny, rather than to take the route by St. Martin either way. From Martigny to the inn on the *Forclaz* (ascent, $3\frac{1}{2}$ hours; descent, $2\frac{1}{2}$), the path is the same for both routes. The Col de

Balme path there turns off to the left. Keeping to the right we pass through the village of *Trient* and along the picturesque gorge of the *Tête-Noire*, through the tunnel in the rock by which the former dangerous track by the *Mauvais Pas* is avoided, to the *Hôte Barberine* or *de la Cascade* (so called from a beautiful waterfall which may be visited by a half-hour's digression at this point) half way between Martigny and Chamouni. Descending through romantic valleys and wild gorges, past the village of *Valorcine* (or *Val Orsine*), we reach ARGENTIÈRE (*Hotel: Couronne*) where the Col de Balme path also ends, and whence there is a carriage-road ($6\frac{1}{2}$ miles) to Chamouni.

The *Col de Balme* route, which need not be described at length, is remarkable for the one magnificent view from the summit of the pass (7,231 feet), taking in the entire chain of Mont Blanc, surrounded by the Aiguilles de Tour, d'Argentièrre, etc., with its mighty glaciers extending down into the green valley; but there is no hope of seeing this grand panorama except in clear weather.

CHAMOUNI (*Hotels: d'Angleterre, Imperial, Alpes, Mont Blanc, Union*, etc.) is known in all lands for its admirable position in front of the range of Mont Blanc, and commanding a view of its peaks, passes, and glaciers; as well as for the excursions in its neighborhood, which are too numerous to be catalogued. Those of most interest to one who can spend but a day or two here, are to *Montanvert*, a height (6,302 feet) on the east side of the valley, whence there is a view of the *Mer de Glace* and the *Glacier des Bois*, and the three glaciers from the gorges of Mont Blanc that unite to form the vast sea of ice; to the *Chapeau*, a precipice nearly opposite Montanvert, easily reached by a safe path from there across the glacier (practicable even for ladies); to the *Fardin* (9,143 feet), in the midst of the *Glacier de Talèfre*, a rocky oasis in a wilderness of ice, taking its name from the Alpine flowers that bloom there in August; to the *Flégère* (5,957 feet),

whence Mont Blanc with its immense snow-fields may be seen from base to summit; to the *Source of the Arveiron*, which issues from the Glacier des Bois through a lofty arch of ice; and to the *Glacier des Bossons*, remarkable for its tall pyramids of blue ice.

The charges for guides on these excursions are as follows: Glacier des Bossons, 3*fr.*; Source of the Arveiron, 3*fr.*, or including Montanvert, Mer de Glace, and Chapeau, 8*fr.*; Flégère and Source of Arveiron 6*fr.*; Montanvert, Mer de Glace, Chapeau, and Flégère, *in one day*, 12*fr.*; Jardin, returning by Chapeau, 12*fr.* There is also a fixed tariff for longer and more difficult excursions (to the top of Mont Blanc, etc.), for which, as for everything else pertaining to the engagement of guides, inquiry may be made at the office of the *Guide en Chef*, at Chamouni.

Martigny to Zermatt.

If one has time to visit Zermatt and its neighborhood, he should not fail to do so; but the excursion ought not to be made earlier than August.

The railway should be taken from Martigny to *Visp* or *Vispach* (in French *Viège*), a distance of 43 miles (8.30 *fr.*, 5.50 *fr.*, 4.15 *fr.*), whence it is about 9 hours to Zermatt. From *Visp* to *St. Nicolas* (about 12 miles) there is only a bridle-path, but the remaining 12 miles is over a carriage-road. A horse for the whole distance costs 20 *fr.*; a porter 5 *fr.* per day—return journey included in both cases. If one walks the whole distance, he may divide the journey at *St. Nicolas*, where the *Grand Hotel St. Nicolas* will be found a very good house. The route all the way is full of interest,—rocks, waterfalls, and glacier streams in varied profusion.

Proceeding to ZERMATT (*Hotels: Mont Cervin, Monte Rosa*), “a village which looks as if it had been caught in a snow-trap, being by itself 5,400 feet above the sea, and surrounded by high Alps,” one had better press on, the same day, to the hotel on the *Riffelberg*

(3,113 feet higher up), unless he learns at Zermatt that the house (owned by M. Seiler, proprietor of the two hotels at Z.) is full, as often happens in August. The ascent ($2\frac{1}{2}$ hours) can be made without a guide.

From the Riffelberg, fail not to ascend ($1\frac{1}{2}$ hours, no guide needed) to the *Gorner Grat*, 1,861 feet higher (10,289 above the sea), where you are entirely surrounded by snow-peaks and glaciers. Among the former are *Monte Rosa* (15,217 feet), all white from base to summit, and, even more striking, the sharp pyramid of the *Matterhorn*, or *Mont Cervin* (14,705 feet).

Returning from the Riffelberg to Zermatt by a somewhat longer path, you pass in many places very near the *Gorner Glacier*, which is more extensive than the Mer de Glace at Chamouni, and "winds like a huge snake round the Riffelberg, being joined in its course by no fewer than ten other glaciers."

From Zermatt return to Visp, unless you prefer to go by the *St. Théodule Pass* or *Matterjoch* to Aosta, and thence over the *St. Bernard* to Martigny. From Z. to the summit of the Matterjoch (10,988 feet) is $5\frac{1}{2}$ hours, thence to *Val Tournanche*, $4\frac{1}{2}$ hours. A guide is necessary, two in bad weather: but only experienced mountaineers should attempt the route when the weather is unpromising. From Val Tournanche to *Châtillon* (5 hours) no guide is needed; and thence there is a highway to Aosta, with diligences three times a day (5 hours). From Aosta to the *Hospice of St. Bernard*, 8 hours (or one day); from the Hospice to *Martigny*, $9\frac{1}{2}$ hours. [Martigny to the Hospice, $11\frac{1}{2}$ hours; thence to Aosta, 6 hours.] The St. Bernard is, however, the least interesting of all the Alpine passes, except for a small distance from its two ends, at Martigny and Aosta.

From the Rhone Glacier to Visp.

This is another way of approaching Zermatt, and may be more convenient in combining that with other excursions. From the Rhone Glacier a diligence

(from Andermatt and Hospenthal by the Furca) runs daily to *Brieg*, $31\frac{1}{2}$ miles, in 5 hours; 13.20fr. (coupé), 11.75fr. Thence there are trains three times a day to *Visp* ($4\frac{1}{2}$ miles, $\frac{1}{4}$ hour). We advise you, however, to ride only to *Viesch* ($3\frac{1}{4}$ hours from the Rhone Glacier) and to walk from there, the same day, to the *Hotel Jungfrau* on the *Eggischorn* or *Aeggischorn* (3 hours). There is a bridle-path all the way, and no guide is needed. From the hotel to the summit of the mountain (9,682 feet) is a tramp of $1\frac{1}{2}$ hours (bridle-path nearly to the top). The prospect is grand, taking in the whole stretch of the great *Aletsch Glacier*, 15 miles long, the *Viesch Glacier*, and countless mountain peaks, among which are the Galenstock and the Aarhorns, the Eiger, Jungfrau, and Monk, the Weisshorn and the Matterhorn. At your feet is the *Märjelensee*, in which miniature icebergs, detached from the glacier, are often seen floating.

From the *Jungfrau Hotel*, the next day, cross the mountains to the inn on the *Belle Alpe* (or *Bel Alp*). The path is an easy one, leading over the *Betten Alp* to the *Rieder Alp* (where there is an inn), thence to the west, along the ridge of the mountain, to the Aletsch Glacier, and, crossing this at a perfectly safe place, to the Belle Alpe (about 5 hours in all). From here down to *Brieg*, the same day or the next, is a walk of about 4 hours; and thence to *Visp*, by railway or on foot, as above. From *Visp* the route to Zermatt has already been sketched.

Interlachen to Leuk by the Gemmi Pass.

This is another route to or from Martigny or *Visp* (and Zermatt). Go from Interlachen to *Spiez* on Lake Thun, thence by diligence (10 miles: 2 hours) to *Frütigen*, and thence by carriage to KANDERSTEG ($7\frac{1}{2}$ miles further: 1 horse, 10fr.; 2 horses, 18fr.). Or take a carriage from Interlachen, via Lauterbrunnen, for Kandersteg (about 30 miles: 1 horse, 25fr.; 2 horses, 45fr.). Spend the night either at the *Victoria*

Hotel in K., or go on half a mile further to the *Bär*, at the foot of the Gemmi Pass. Starting from here, next morning, a walk of 3 hours brings you to the inn of *Schwarzenbach*, 1,778 feet below the summit (7,553 feet), and $2\frac{1}{2}$ hours more down to LEUKERBAD, or the *Baths of Leuk* (*Hotels: des Alpes, Bellevue, de France*). The temperature of the water is from 93° to 123° F., and there are great tanks in which companies of bathers sit up to their chins for 6 or 8 hours daily. Strangers are freely admitted to see the comical aquatic exhibition; and they can parboil themselves in the same way at an expense of 2 francs.

It is well to make a stop here, and to devote the remnant of the day to a walk ($2\frac{1}{2}$ hours) to the village of *Albinen*, which is reached only by rude ladders fastened to the face of the precipitous rock on which it stands. There are many other pleasant excursions in the neighborhood.

From *Leukerbad* an omnibus will take you in a couple of hours (5 fr.) to *Susten* on the railway, half way between *Sierre* and *Visp*; or you can walk to *Sierre* (12 miles) by a wild and romantic bridle-path along the right bank of the *Dala*.

[One may enter (or leave) Switzerland, not only by the routes mentioned above (by *Bâle* and by *Lake Constance*), but also by *Geneva* (by railway from Paris, via *Dijon* and *Macon*), by *Neuchâtel* (from Paris via *Dijon* and *Pontarlier*), and (same route as the last to *Pontarlier*) by *Lausanne*.

NEUCHÂTEL (*Hotels: Bellevue, du Lac, du Mont Blanc*,) is situated on the slope of Mt. Jura overlooking the Lake of Neuchâtel. The main objects of interest are the *Castle*, the old church known as the *Temple du Haut*, the *College*, containing a natural history collection founded by *Agassiz*, and the *Picture Gallery*, the paintings in which are chiefly by modern Swiss artists. There are pleasant excursions in the vicinity and over the lake by steamer.]

How to Combine the above Routes.

In describing the routes, we have shown to some extent how this may be done ; but it may be well to add outlines of a few connected tours.

I. Bâle (or Lake Constance) to Lucerne, and excursion to the Rigi or over the lake, 1 day ; by Alpnach and the Brünig to Meiringen, or through to Interlachen by Lake Brienz, 1 day ; Interlachen, Lauterbrunnen, and Grindelwald, 1 day ; to Berne by Lake Thun and rail, and to Freyburg, 1 day ; to Lausanne and over Lake Lemman to Geneva, 1 day ; 5 days in all.

This tour may be modified by going from Bâle (or Schaffhausen) to Zurich, and over the Rigi to Lucerne ; or by adding a ride up the St. Gothard road from Fluelen to Andermatt and back ; or another day for Interlachen and its vicinity ; or an excursion to Chamouni and back (3 days) ; or two or more of these excursions ; thus increasing the time to 6, 7, 8, or 11 days.

II. As above to Lucerne, 1 day ; the Lake and the St. Gothard road to Hospenthal, 1 day ; by the Furca to the Grimsel, 1 day ; to Meiringen (or Interlachen by Brienz), 1 day ; Interlachen and vicinity, 1 day ; thence to Geneva, as above, 2 days ; 7 days in all.

Instead of going from Meiringen to Interlachen by Brienz, the route by the Great Scheideck and Wengern Alp may be taken to Lauterbrunnen, and thence to Interlachen, adding 1 day or 2 days. Schaffhausen, Constance, Zurich, etc., may also be added, and the excursion to Chamouni.

III. Bâle to Lucerne, and thence to Zurich, 1 day , to Pfeffers and Coire, 1 day ; to Splügen and summit of the Pass, and return to Reichenau, 2 days ; to Andermatt or Hospenthal, by the Oberalp, 1 day ; thence, as in II.

The longer route from Splügen to Hospenthal may be taken, by the way of Bellinzona, adding 1 day.

IV. To Hospenthal, as in II. ; from Hospenthal to

Viesch and the Eggischorn, 1 day ; thence to the Belle Alpe, 1 day ; thence to Brieg, Visp, and Stalden or St. Nicolas, 1 day ; to Zermatt and the Riffelberg, 1 day ; the Gorner Grat, etc., and back to St. Nicolas, 1 day ; to Susten and to Leukerbad by the Gemmi, 1 day ; to Kandersteg and Lauterbrunnen, 1 or 2 days ; from there as in I. or II. (or from Lauterbrunnen over the Wengern Alp, etc., to Meiringen, and thence to Interlachen, via Brienz, before proceeding to Berne, etc.).

V. To Interlachen, as in II. ; thence by the Gemmi to Leukerbad, 2 days ; thence to St. Nicolas, 1 day ; thence, as in IV. to Zermatt and back to Susten, and on to Sierre, 3 days ; to Martigny by rail, and to Chamouni, 2 days or more ; from Chamouni to Martigny (or Villeneuve) 1 day ; Lake Lemman and Geneva, 1 day (or 2 days) ; Freyburg and Berne, 1 day ; thence to Bâle, en route for France.

By linking together parts of the above, many new combinations may be made, as the reader will see for himself. We may add that excursion tickets and "tourist tickets" (Gaze & Son's, and other) are to be purchased in London, in Paris, and in Switzerland, which cover a great variety of routes, longer or shorter, at a considerable reduction from the regular fares. Among these the tourist may very likely find one which is precisely to his taste, or which he can make so by occasional digressions. The prescribed route may be left at any point and the journey subsequently resumed at the same point ; and the tickets are good for one month, two months, etc., according to the length of the route.

FRANCE.

If the tourist has visited Strasbourg on his way to Switzerland, and if he arranges his Swiss tour so that it ends at *Geneva*, he can take an express train from that city for Paris via Macon (391 miles ; 76.80 *fr.*). Leaving Geneva between 3 and 4 P. M., he will reach Paris at about 7 A. M. the next day. There is no *through* express train except by night. A cheaper route is by way of *Lausanne*, whence there is also a night express (fare through from Geneva, 68.25 *fr.* ; 2d class, 50.55 *fr.*). The two routes unite at *Dijon*, which is nearly half way to Paris, and the chief point of interest *en route*.

DIJON (*Hotels: Bourgogne, Jura, de la Cloche*), the ancient capital of Burgundy, is now the centre of trade for the wines of Upper Burgundy. The *Hotel de Ville* formed a portion of the old ducal palace. The front has been modernized, but the hall, the ancient kitchen, and the massive tower retain much of their original appearance. In the hall and the adjoining rooms there is a valuable collection of works of mediæval art, etc., including the magnificent tombs of Philippe le Hardi and Jean-sans-Peur. The *Cathedral* (13th and 14th century) is of less interest than the *Church of Notre Dame*, a fine fragment of pure Gothic (14th century), long degraded to warehouse uses, but recently restored and reconsecrated. There are several churches in Dijon now used as stables, storehouses, etc. ; as St. Philibert (12th century), St. Anne, etc. Bossuet was born at No. 10 Place St. Jean.

[From Macon, between Geneva and Dijon, a railway ride of 44 miles (8.75 *fr.*, 6.55 *fr.*, 4.80 *fr.*) will enable one to visit LYONS (*Hotels: Grand Hotel de Lyon; d'Angleterre*) and from there it is 117 miles by rail

(42.85 fr., 32.15 fr., 23.50 fr.) to MARSEILLES (*Hotels: Grand Hotel de Marseilles, du Louvre et de la Paix, de Noailles*). From Marseilles one can go to Paris, either by Lyons and Dijon, or he may follow a route of about the same length that will take him through *Nismes, Vichy, Bourges, and Orleans.*]

Between Dijon and Paris, the only place of special interest is FONTAINEBLEAU (*Hotels: de Londres, de Francé, Aigle Noir*), 37 miles from Paris, where the time between two trains may be spent in a visit to the famous *Palace*, with a walk of half an hour to the Fort de l'Empereur, which commands a view of the Forest of Fontainebleau and the surrounding country.

Other Routes from Switzerland to Paris.

I. FROM BERNE VIA NEUCHÂTEL AND DIJON. This route may be taken if one visits Freyburg and Berne at the close of the Swiss tour, and does not desire to visit Strasbourg on the way to Paris. The whole distance from Berne to Paris is 353 miles; 61.25 fr., 46.50 fr. From *Dijon* the route is the same as the preceding.

II. FROM BÂLE VIA MULHAUSEN. This route may be taken instead of the last. The distance is 324 miles; 63.10 fr., 47.30 fr., 35.20 fr. The journey may be broken, 104 miles from Paris, at TROYES (*Hotels: du Grand Mulet, etc.*), where there is a beautiful cathedral, and several other fine old churches and public buildings. *Fontainebleau* may also be visited on this route.

III. FROM BÂLE VIA STRASBOURG. The route from Strasbourg to Bâle has been described above. The railway on the east side of the Rhine, via Freiburg, is to be preferred to that on the west side, via Colmar, for the reasons there given. From Strasbourg to Paris, 312 miles; 60.55 fr., 45.30 fr., 33.25 fr. On the way we pass through NANCY (*Hotels: d'Angleterre, de France*), a large and handsome city, encircled by vineyards and entered by seven gates "like triumphal

arches." At *Frouard*, a few miles beyond, a branch line leads (30 miles) to METZ (*Hotels: de Metz, de l'Europe*), worthy a visit for its grand *Cathedral*, and of special interest from its connection with the recent war. The battle-fields of *Woerth* and *Gravelotte* may be visited from here; and by proceeding from Metz via *Thionville*, *Montmédy*, *Bazeilles*, *Sedan*, and *Mézières*, we pass through a district in which some of the most important movements and events of the war took place; and the distance to Paris will be only some fifteen miles greater. RHEIMS (*Hotels: Lion d'Or, du Commerce*), with its renowned *Cathedral*, may be visited by a branch of 19 miles from *Epernay* on the *direct* line from *Strasbourg* to Paris. If we take the other route from Metz (via Sedan), we can reach Rheims from *Mézières*, and proceed to Paris either via *Epernay*, or via *Soissons*. *Epernay* and Rheims are the chief seats of the champagne wine trade.

Paris and its Vicinity.

Paris, like London, cannot be described in the limits of a book like this. A mere catalogue of its attractions would fill all the pages. Neither is it to be seen in a day, or even in a week, except very hurriedly. If possible, ten days or a fortnight should be spent here, and to make the best use of the time, a local guide-book is necessary. The best, in our opinion, is *Baedeker's*, which includes the routes to London and to the Rhine and Switzerland. *Galignani's* and *Murray's* are also excellent; and there are smaller ones (from 1 fr.) that are very good in their way.

There are numerous *hotels* in Paris of every class, from the highest to the lowest. The *Grand Hotel*, the *Hotel du Louvre*, and the *Continental* are the largest of the first class, and there are many smaller ones of the same grade in the Rue de la Paix (*Westminster, Mirabeau, Splendide*, etc.), in the Rue de Rivoli (*Brighton, Meurice, Wagram*, etc.) and elsewhere. There are many excellent houses somewhat less expensive, as

the *St. James*, 211 Rue St. Honoré (a favorite house with Americans), the *Hôtel Bergère*, Rue Bergère, *Hotel Violet*, Passage Violet, *Hotel Burgundy*, 8 Rue Duphot, near the Madeleine, *Hotel de Normandie*, 256 Rue St. Honoré (room and board, wine included, at 10 fr. to 12.50 fr. a day), *London and New York Hotel*, Place du Havre (room and board, with wine, 8s. a day), and others at which board, everything included, may be had at a fixed rate of 7 to 10 fr. a day. For these and for hotels where one can have a room for 2 or 3 francs a day (*Hotel du Prince Albert*, etc.), and get his meals at restaurants, see advertisements in Bradshaw's "Continental Railway Guide." At the restaurants, a breakfast may be got at any price from a franc up, and a dinner (with wine) from 2 francs. The *établissements de bouillon*, or *établissements Duval*, which are to be found in many of the principal streets, are famous for furnishing a good meal at a very low price; and at the *crémeries* one gets a better lunch or breakfast for the money than at a cheap restaurant.

[There are also *Pensions*, or boarding-houses, where, if one is spending two or three weeks in Paris, he can live at less expense than at a hotel. For information concerning these (and, indeed, for any information that you may need and cannot readily obtain elsewhere), inquire at your banker's. "Furnished apartments" should never be engaged, except under such advice or recommendation. One travelling *en garçon*, or spending only a few weeks in Paris, had better lodge at a *notel* or *pension* than to hire apartments; but for families the latter may sometimes be the more economical and more comfortable arrangement.]

Some of the suggestions that we have given to the tourist in London will be equally applicable, *mutatis mutandis*, to Paris. For getting a general idea of the city there is no better way than to ride through it in various directions on the top of an omnibus; from the Madeleine through the Boulevards to the Place de la Bastille, and on other routes that will complete the

circuit of those magnificent avenues ; and in like manner through and across the city by the Rue de Rivoli, the Boulevards Sebastopol and St. Michel, and other leading streets. One should also take a few long walks : from the front of the Tuileries through the Champs Elysées to the Arc de Triomphe ; along the quays on the banks of the Seine, "threading the bridges" at his fancy, etc. He should also ascend the Tour de St. Jacques, the tower of Notre Dame, the "Column of July" in the Place de la Bastille, the dome of the Pantheon, and the Arc de Triomphe, for the varied views of the city that they afford.

CHURCHES. The *Cathedral of Notre Dame* was begun in 1163, and the choir was completed in 1185, but the greater part of the church was built in the 13th century. It has suffered much from alterations and mutilations, but since 1845 it has been completely and admirably restored ; and it fortunately escaped serious injury during the late war and under the Commune. The west front is magnificent, and the portal of the south transept rivals it for rich and elaborate decoration. The apse with its flying buttresses and the light and graceful central spire are also marked features of the exterior. The stained glass is all modern, with the exception of the beautiful rose windows. The wall enclosing the choir has some remarkable sculpture dating from the 14th century, and the chapels contain several elegant monuments. Among the relics in the treasury, the most recent is the robe of Archbishop Darboy, pierced by bullets and stained with blood, — the third Archbishop of Paris murdered within a quarter of a century. Here also may be seen the relics formerly in the Sainte Chapelle (including two thorns from the Saviour's crown and the spear that pierced his side), the coronation robes of Napoleon I., etc. Fee for the treasury, 50c.; for the towers, 20c., and the same for the "Bourdon" bell, weighing 16 tons.

[The *Morgue* is immediately behind Notre Dame.]

St. Germain l'Auxerrois, near the Louvre, though founded much earlier, belongs in its present form to the latter part of the 15th century. It is chiefly remarkable for its frescoed portal, sculptured decorations, and carved wood-work. Much of the stained glass is of the 15th and 16th centuries. From the tower the signal for the massacre of St. Bartholomew was rung.

St. Eustache, near the Halles Centrales, is a Gothic church with a Grecian west front, but the interior is grand and imposing. The frescoes in the chapels and the high altar with its sculptures are to be noted.

St. Roch, in the Rue St. Honoré (1653-1740), is of no architectural interest, but contains many paintings and monuments ; and it is famous for its music. On the steps in front Bonaparte stationed the cannon with which he dispersed the Royalist mob, October 3d, 1795.

The Madeleine is the most magnificent of the modern churches. The exterior, with its Corinthian portico and the sculptured pediment above, and the interior sumptuously decorated with colored marbles, gilding, statuary, and painting, are equally admirable. Here too the music on Sundays and holidays is very fine.

The *Church of St. Geneviève*, or *Pantheon*, on the south side of the river, is another grand example of modern classical architecture. It was built in 1764 to replace the ancient church of the same saint ; but in 1792 was converted into a "Pantheon" or "Temple of Fame." In 1822 it became a church again, in 1831 a Pantheon once more, and in 1853 for the third time a church. The inscription put upon the frieze in front in 1792, *Aux grands hommes la patrie reconnaissante*, erased in 1822 and restored in 1830, has been allowed to remain since the last metamorphosis of the edifice ; and it is as appropriate to its present sacred character as the fine statuary above, which represents France distributing garlands to her sons. In the vaults are the tombs of Mirabeau, Marat, Voltaire, and Rousseau, who were formerly buried here. The dome (267 feet

high) towers above all the other "high places" of Paris, as the church stands on the most elevated ground in the city. The view from the top should not be missed.

The Sainte Chapelle, in the south court of the Palais de Justice (fortunately not burned with that edifice in 1871), is the most beautiful example of Gothic in all Paris. It was built in the 12th century, and has lately been restored at an expense of more than a million of francs. The great windows are all filled with the old stained glass, remarkable for the richness and brilliancy of its colors.

Other churches of note are St. Germain-des-Prés, St. Gervais, Notre Dame de Lorette, St. Vincent de Paul, St. Sulpice, St. Étienne du Mont, St. Merri, St. Augustin, La Sorbonne, Le Val-de-Grace, La Trinité, la Chapelle Expiatoire, the Russian Church, etc.

PALACES. *The Louvre* is remarkable for its vast extent and for the magnificence of its architecture, but far more for the priceless art treasures that it holds. These one should not attempt to see in a single visit, or in a single day. It is better, we think, to spend portions of several days here, in the intervals of out-of-door sight-seeing; and, moreover, not to attempt to look at everything, but to see what one *does* see somewhat at leisure.* The full descriptive catalogue of

* As Hawthorne remarks in his "Note Books," after a visit to the British Museum: "It is a hopeless, and to me, generally, a depressing business to go through an immense multifarious show like this, glancing at a thousand things, and conscious of some little titillation of mind from them, but really taking in nothing, and getting no good from anything." On another occasion he says, "It quite crushes a person to see so much at once, and I wandered from hall to hall, with a weary and heavy heart, wishing (Heaven forgive me!) that the Elgin marbles and the frieze of the Parthenon were all burnt into lime, and that the granite Egyptian statues were hewn and squared into building stones, and that the mummies had all turned to dust two thousand years ago; and, in fine, that all the material relics of so many successive ages had disappeared with the generations that produced them." We believe that the tired traveller who is "doing"

the pictures (7.75 *fr.*), sold at the entrance, is invaluable for the art student, but the lists of the most noted paintings given in the local guide-books will suffice for the ordinary visitor; or he can refer to the "label" with subject, artist's name, etc., attached to each picture.

The Tuileries, begun in 1564 but not finished until our day, after being despoiled by the mob in 1792 and 1848, was burned under the Commune in 1871, but is now being restored with some modifications of the original plan. The façade is about 1,000 feet long, and forms one of the shorter sides of the great rectangle of the Louvre. The *Garden of the Tuileries*, extending from the palace to the Place de la Concorde, is handsomely laid out and adorned with statuary.

The *Palais Royal*, built 1629-1634, for Cardinal Richelieu, altered by Louis XIV. and enlarged by Philippe-Egalité, was partially burned in 1871; but the injury done to the building has been repaired. The galleries around the great court-yard or "garden" are gay with shops, cafés, and restaurants, and are a favorite resort of the Parisians.

The *Palais du Luxembourg*, built 1615-1620, and enlarged in 1804, has been palace, prison, and senate-house by turns. It is now specially remarkable for its gallery of sculpture and painting, rich in masterpieces of contemporaneous French art. At the back of the

Europe in a hurry often has that feeling, though he may not be frank enough to express it. There is no harder work than continuous sight-seeing, and the tourist, however limited the time he can spend in Europe, should now and then relax the strain upon his eyes and his attention, and "take things lazily." He may get a kind of rest in the long railway rides (though much travel by rail is a weariness to the *flesh*), if he avoids the bad habit of trying to see *everything* he passes and to hunt it up in a guide-book at the same time. That is an exquisite variety of self-torture which we have carefully refrained from aiding and abetting in this little book. Enjoy the landscape as you ride, but fret not yourself to know anything more about it than you can see, or than you can learn by chatting with your fellow travellers.

garden, where his statue now stands, Marshal Ney was shot.

Under this head may also be mentioned the *Palais de l'Institut*, formerly the College Mazarin, but ceded in 1795 to the French Academy and the other learned societies that make up the *Institut de France*; the *Palais du Corps Législatif*, formerly the Palais Bourbon; the palace of the *Tribunal of Commerce*, one of the most elegant of the new public buildings; and the *Élysée Napoléon*, a favorite residence of the first Napoleon, and the place where he signed his final abdication.

The *Hôtel de Ville*, historically and architecturally one of the most interesting buildings in Paris, was completely destroyed by fire in the civil strife of 1871, but has since been rebuilt. The principal façade, with the exception of the basement, is very much like the original one.

OTHER PUBLIC BUILDINGS. The *Hôtel des Invalides*, built by Louis XIV. in 1671-1674, restored and enlarged by Napoleon I. and Napoleon III., furnishes a home for about 3,000 maimed and superannuated soldiers. The old *Church*, hung with battle-flags, and the *Dome*, under which is the tomb of Napoleon, are open to the public. The latter portion of the edifice is in the classical style, and rivals the Madeleine in its faultless elegance. The massive sarcophagus with the marble statues standing sentinel about it, the superb high altar flooded with golden light from the painted windows, and the lofty dome springing upward from the stately columns that support it, are all, in themselves and in their combined effect, as remarkable for artistic perfection as for the expense that has been lavished upon them.

The *Bourse*, or Exchange, is a spacious building surrounded by a Corinthian colonnade, with a handsome hall for 'change purposes. From the gallery above, free to visitors, one can survey the financial Babel below. The busy hours are from 12 to 3.

The new *Grand Opera House* is the finest building of its class in the world. The busts and other sculptures about it form a complete historical gallery of lyric art, and the site is admirably adapted for the artistic and architectural display. The interior is fitted and furnished in the most sumptuous style. Some of the other theatres are large and elegant, externally as well as internally.

The *Tour St. Jacques*, in a small square on the Rue de Rivoli, is a beautiful Gothic tower, belonging to a church taken down in 1789. It was erected in 1508-1522, and is much admired as an example of the Gothic of that period. It has been restored at an expense of some \$200,000. In the vaulted chamber at the base is a statue of Pascal, who used this tower for his experiments on atmospheric pressure. The view from the top is perhaps the best in Paris, as the tower is almost in the centre of the city. It commands the magnificent vistas of the Rue de Rivoli and the Boulevard de Sebastopol, which cross each other at this point; while almost at your feet is the restored Hotel de Ville, one of the grandest features in the splendid panorama. The Seine with its bridges is seen to better advantage from the tower of Notre Dame (see page 160).

The *Mint*, or *Hôtel des Monnaies*, contains a large and curious collection of coins and medals, open to the public; and permission to see the process of coining may be obtained under certain restrictions.*

The great market of the *Halles Centrales* should be visited (in the morning, at 8 or 9 o'clock, if possible), and the *Halle au Blé*, or Corn market, and the *Halle aux Vins*, the vast bonded warehouse for wines (on the other side of the Seine, near the Jardin des Plantes)

* For times and terms of admission to this and other government buildings, museums, etc., etc., see the list given in the Appendix. For possible variations in these arrangements, consult the list given in the "Stranger's Diary" in *Galvani's Messenger* for the day.

are also well worth seeing. The flower-markets held on certain days near the Madeleine (Tuesday and Friday), in the Boulevard St. Martin (Monday and Thursday), and at the Quai aux Fleurs, near the Palais de Justice (Wednesday and Saturday), are very attractive floral displays.

MUSEUMS, ETC. Besides the galleries of the Louvre and the Luxembourg, to which we have referred, one of the most important is that of the *Hôtel de Cluny*, which is rich in Roman and mediæval antiquities. The hotel itself was built in the 15th century by the Abbots of Cluny, and the Gothic decorations of the exterior are very elegant. The Chapel is also remarkable for its beauty. Within the grounds are the remains of the *Palais des Thermes*, a portion of the baths connected with the old Roman palace of the governor of Gaul, probably built in the latter part of the 6th century. The vaulted hall of the *frigidarium* is nearly complete, and is 60 feet long, 36 wide, and 55 high.

The *Conservatoire des Arts et Métiers*, rue St. Martin, contains a large collection of machinery, scientific apparatus, industrial models, agricultural implements, etc., etc. The building occupies the site of the Benedictine Abbey of St. Martin (founded in 1060), and the ancient chapel is used for the exhibition of large machines which are set in motion by steam power on certain days. The *refectory* has been fitted up for the library (20,000 vols.).

The *Museum of Artillery*, in the old Dominican convent of St. Thomas of Aquinas, is a very complete collection of arms and weapons, ancient and modern, admirably arranged in chronological order. Many of the articles are of great interest as historical relics.

The *École des Beaux Arts* (or the School of the Fine Arts), near the Palais de l'Institut, contains casts from the antique, architectural fragments and other sculptures, and some fine paintings. Chief among these last is Delaroche's great picture, occupying the hemicycle of the examination hall, doubtless familiar

to many of our readers through the fine engraving published by Goupil.

The *Museum of Comparative Anatomy* (or *Museum Orfila*), the *Museum Députren* (pathological anatomy), and many others of special interest to the student and professional men, need not be enumerated here.

PUBLIC SQUARES, MONUMENTS, FOUNTAINS, ETC'. The *Place de la Bastille* is the site of the ancient fortress and prison of the Bastille, destroyed in 1789; and in the centre is the *Colonne de Juillet*, or "Column of July," 153 feet high, and surmounted by a figure of Liberty.

The *Place du Carrousel*, east of the Tuileries, contains the *Arc de Triomphe* modelled after the arch of Severus at Rome, and adorned with statues of the soldiers of the first Empire. On the top is Bosio's bronze group of a chariot with four horses driven by a female figure personifying the Restoration.

The *Place de la Concorde*, the central point of all that is grandest and most beautiful in Paris, contains the monolithic obelisk of Luxor, with an elegant fountain on either side, and the eight colossal statues representing French cities grouped around.

In the *Place de l'Étoile*, at the upper end of the Champs Élysées, is the grand *Arc de Triomphe de l'Étoile*, the most magnificent triumphal arch in the world. It was begun in 1806 by Napoleon I. and finished under Louis Philippe, and cost more than two millions of dollars. Its height and breadth are each about 150 feet, and the central arch is 90 feet high. The sculptures upon it deserve special study.

The *Place Vendôme* contains the famous column, 140 feet high, erected by Napoleon I. to commemorate his Russian and Austrian victories in 1805, pulled down by the Communists in 1871, and since restored.

The *Place du Château d'Eau*, the *Place du Châtelet*, the *Place Dauphine*, the *Place Louvois*, the *Place du Pont St. Michel*, the *Place St. George*, the *Place St. Sulpice*, and others are noted for their orna-

mental fountains. Other fountains are those de l'Arbre-Sec, de Cuvier, des Innocents, de Molière (who died in the house opposite, 34 Rue Richelieu), de la Rue de Grenelle, etc.

PARKS, GARDENS, ETC. The *Bois de Boulogne* is the largest of the parks, having an area of 2,250 acres (nearly four square miles), 70 acres being artificial water. One may see the best portions of it in half a day on foot, or more expeditiously in a cab, which should be engaged by the hour. If possible the visit should include the time from 3 to 5 P. M., when the place is crowded with gay equipages.

The *Champs Élysées* extend from the Place de la Concorde to the Arc de l'Étoile, a distance of a mile and a half. The broad central avenue affords one of the finest views in Paris, and is a favorite promenade, especially in the latter part of the day. In the grounds are many restaurants, cafés chantants, etc.

The *Jardin des Plantes* is at once a pleasure-ground and a museum of natural history,—the latter on the grandest scale, and remarkably complete in all its departments.

The *Parc de Monceaux* and the *Buttes Chaumont* are small but charming parks, at opposite ends of the city. The *Champ de Mars* is the site of the Great Exhibitions of 1867 and 1878.

The *Boulevards*, especially those extending from the Madeleine to the Place de la Bastille, may appropriately be reckoned among the pleasure-grounds of Paris. One should walk or ride through the whole length of these more than once, and on no account fail to take an evening walk along the Boulevards de la Madeleine, des Capucines, des Italiens, and Montmartre, if no farther. He should also visit the Palais Royal by gas-light, and some of the many *Passages* (the Passages Delorme, Colbert, Jouffroy, des Panoramas, Vivienne, etc.), which are covered streets lined with shops, very brilliant and lively places of an evening.

CEMETERIES. Of these *Père Lachaise* is the most

celebrated, and contains the tombs and monuments of many eminent persons ; but as a rural cemetery it is far inferior to Mt. Auburn, Greenwood, Laurel Hill, and a score of others in the United States. The crumbling monument of Abélard and Héloïse is easily found by following the first main path to the *right* on entering at the principal gateway.

The other great cemeteries are those of *Montmartre* and of *Montparnasse*, each from 25 to 30 acres in extent. In the *cemetery of Picpus*, in the street of the same name, Lafayette is buried. The *Israelite cemetery*, adjoining Père Lachaise, contains the tombs of the actress Rachel, of the Rothschild family, etc.

MISCELLANEOUS MEMORANDA. In the French Revolution the *guillotine* stood in the Place de la Concorde (then known as the Place de la Révolution), where Louis XVI., Marie Antoinette, Charlotte Corday, and nearly three thousand others were executed between Jan. 21, 1793, and May 3, 1795.

Marat was stabbed by Charlotte Corday in the house at No. 20 Rue de l'École de Médecine.

In the Boulevard du Temple, from a house on the site of the present No. 42, Fieschi in 1835 discharged his infernal machine, missing Louis Philippe and his family, but killing Marshal Mortier and others.

Houses in which Napoleon I. lived (before he became famous) are still standing at No. 5 Quai Conti, and at No. 19 Rue de la Michodière.

At No. 21 Place Royale, Richelieu lived ; and at No. 9 Marion Delorme, and more recently Victor Hugo.

Benjamin Franklin, whilst envoy to France, lived in the suburb of Passy, at No. 40 Rue Basse, formerly the Hôtel Valentinois.

At Nos. 9 and 11 Quai Napoleon (see inscription), stood the house of the Canon Fulbert, where Abélard and Héloïse lived and loved in 1118.

In the Hotel Lambert, on the Ile St. Louis (a fine old mansion in the Louis XIV. style) Voltaire resided, and on the Quay Voltaire (then called the Quai des Théa-

tins), in the house at the corner of the Rue de Beaune, he spent the last days of his life.

Racine died at No. 19 Rue Visconti, his residence for 40 years.

Corneille died at No. 18 Rue d'Argenteuil ; marked by a bust of the poet in the court.

Madame de Sévigné wrote most of her famous "Letters" at No. 23 Rue de Sévigné (Hotel Carnavalet).

[For other things in Paris, more or less interesting to certain classes of tourists, the local guide-books will serve as a directory—libraries (the great one hitherto known as the *Imperial Library*, in the Rue Richelieu, is specially to be noted), colleges, schools, hospitals, theatres, public balls (*Mabille*, *Closerie des Lilas*, etc.), *cafés chantants*, and other places of amusement, etc. ; also for the Artesian wells at Grenelle and Passy, the manufactories of the Gobelin tapestry, of tobacco (a government monopoly), etc., the great railway stations, the sewers and catacombs, the public baths, the abattoirs, the fortifications, etc., etc.]

Excursions in the Vicinity of Paris.

VINCENNES, with its old *Château* and *Park*, may be reached by omnibus in about half an hour from the Place de la Bastille, or by rail from the station in the same locality ; or through the Park by cab or on foot. The *Model Farm* will be interesting to agriculturists. From the top of the *Donjon* (built in the 14th century, the most remarkable as well as the oldest portion of the present château), 170 feet high, the park and the surrounding country form a splendid panorama.

ST. CLOUD and SÈVRES are reached by either of the railways to Versailles or by horse railway. At *St. Cloud* the palace destroyed during the siege of 1870-1871 has not been rebuilt ; but the park, always the great attraction of the place, is still beautiful, and the view from the higher ground is magnificent.

Sèvres, a short walk from St. Cloud, is the seat of the celebrated Porcelain Manufactory. The Exhibition

Room and the Ceramic Museum are open to visitors at certain fixed times.

VERSAILLES (*Hotels: des Reservoirs, de France, du Petit et Grand Vatel*, all with restaurants; there are also many other restaurants), about 14 miles from Paris, is reached by frequent trains either from St. Lazare or Montparnasse station (1.60fr., 1.35fr.); also by omnibus or horse railway. A whole day will barely suffice for a hasty inspection of the Palace and the Park; it is better, if time will allow, to give a day to each. The place is most thronged on Sunday, especially if the great fountains are to play. The art galleries are of vast extent, filled almost exclusively with modern sculptures and paintings, the latter forming a grand pictorial history of France. Catalogues may be bought in the building (in preference to those offered outside), but all the pictures are marked with the subject and the artist's name, as at the Louvre. The *state apartments* are magnificent (especially the *Galerie des Glaces*) and of great historic interest, to which the occupation of the palace by the German Emperor (here proclaimed Emperor, in fact) in the late war, has added not a little. More recently the Theatre has been used for the meetings of the National Assembly.

The *Great Trianon* and the *Little Trianon* are in the Park, at some distance from the Palace, in comparison with which they seem quite insignificant structures. The Great Trianon, however, is exquisitely furnished and adorned, and both are interesting for their historical associations. In the coach-house near the Great Trianon there is a curious display of old state-coaches, used by Charles X., Napoleon I., and other sovereigns. Of the lakes, fountains, cascades, statues, etc., in various parts of the Park, we need not speak. The playing of the great fountains (or *Grands Eaux*) is always announced in the Paris papers, and is of itself worth a visit to Versailles.

ST. GERMAIN-EN-LAYE (*Café du Pavillon d'Henri IV.*, etc.), 13 miles from Paris, by rail from St. Lazare

(1.60 *fr.*, 1.35 *fr.*), is interesting for its ancient *Château*, the favorite residence of several French kings, now used as a Gallo-Roman museum; the *Terrace*, extending for a mile and a half along the rising ground overlooking the valley of the Seine; and the *Forest*, still of vast extent (10,000 acres) and abounding in charming walks and drives. St. Germain may also be reached by omnibus from Paris, by two lines, of which the one via *Bougival* is to be preferred.

Malmaison, the residence of Josephine after her divorce, is in the wood, about a mile and a half to the left of the station at *Rueil* (9 miles from Paris) on the way to St. Germain. The tombs of Josephine and Queen Hortense are in the parish church at *Rueil*.

ST. DENIS, about 4 miles from Paris on the Northern Railway, may be reached by frequent trains (85c., 65c., 40c.), or by omnibus from *La Chapelle* or from *Les Batignolles*. The one attraction is the *Abbey Church*, the chosen burial-place of the French monarchs. A chapel was built here as early as A. D. 250 in honor of St. Dionysius the Areopagite (St. Denis) who was martyred on Montmartre (*Mons Martyrum*). Dagobert I. began a new church about the year 630, in connection with a Benedictine Abbey he had founded, and this was replaced by one begun by Pepin (754) and finished by Charlemagne (775). This in turn was demolished, and a larger edifice erected and consecrated in 1144; and the existing portal and portions of the towers are remnants of that church. After being partially destroyed by lightning, it was restored by St. Louis (1234-1284). It was desecrated and pillaged during the Revolution (1793), and barely escaped utter demolition; but was repaired and restored by Napoleon I. and more thoroughly by Louis Phillippe and Napoleon III. The interior has been richly decorated, in perfect keeping with the original style, and the royal monuments in the chapels are most elaborate and elegant. Some injury was done to the church by shells during the late war.

Paris to Amiens and Rouen.

Rouen is, next to Paris, the most interesting city in France, and should on no account be missed. If one returns to England via Dieppe and Newhaven, he can give it a day *en route*. In that case, should he desire to see *Amiens*, it will be best to go to the latter city directly from Paris (81 miles; 15.95 *fr.*, 11.95 *fr.*, 8.75 *fr.*), thence across to *Rouen* (72 miles; 14.20 *fr.*, 10.70 *fr.*, 7.80 *fr.*), and thence to Dieppe. If on the other hand, he goes back to England via *Calais*, *Rouen* should be first visited (87 miles from Paris; 16.60 *fr.*, 12.40 *fr.*, 9.15 *fr.*), and then *Amiens*, which is on the direct route from Paris to *Calais*.

[If one returns to the United States by the French line of steamers from Havre, he can visit Rouen on the direct route from Paris to Havre (fares from Paris to Havre, 27.80 *fr.*, 20.85 *fr.*, 15.30 *fr.*), or he can make the *détour* by *Amiens*, as in going to Dieppe.]

AMIENS (*Hotels: du Rhin, de l'Univers*; Restaurant at station) is chiefly noted for its *Cathedral*, one of the largest and noblest in France or in Europe (only St. Peter's at Rome and the cathedral of Cologne cover more ground). It was begun in 1220, but the nave and transepts were not completed until the 14th century, when the chapels of the nave were added. The central spire (422 feet high) dates from 1529. The height of the nave within is 141 feet, and the effect of the interior with its three superb rose windows, filled like the other windows, with rich stained glass, is almost unrivalled. Among the relics is *one* of the heads of John the Baptist that before the Revolution were to be seen in several French churches.

In the *Hôtel de Ville* (1600) the "Peace of Amiens" was signed in 1802.

ROUEN (*Hotels: d'Albion*, excellent, *d'Angleterre*, also good; *Victoria*, comfortable and cheap), the ancient capital of Normandy, is richer in mediæval architecture than any other French city.

The *Cathedral* was mainly built in the 13th century but the central portal of the west front, with its profusion of decoration, belongs to the early part of the 16th. The northern tower is of the 13th; the southern, or *la tour de Beurre* (so called because built with the proceeds of indulgences to eat butter in Lent) was added between 1485 and 1507. The central spire (482 feet high, it is said) is a vile piece of 19th century iron-work. It was raised in place of one destroyed by lightning in 1822, and it is a pity that the material used insures it against a similar fate. The interior of the church is 440 feet long and 90 high, with three beautiful rose windows in the nave and transepts, and more than a hundred others, nearly all retaining the old glass. In the chapels are the tombs of Rollo of Normandy (the Scandinavian Rolf) and his son William Long-Sword, an ancient effigy of Richard Cœur-de-Lion (his "lion heart" is buried in the choir), the monument of Cardinal d'Amboise and that of Louis de Brézé, erected by his "*fidissima conjux*," Diane de Poitiers, etc.

The *Church of St. Ouen* is a second cathedral, grander and more beautiful than the first. The central tower (285 feet high), completed in the 15th century, is as remarkable for its grace and elegance as the cast-iron affair on the Cathedral for its deformity. The church was founded in 1318, and the choir and transepts completed by 1339; but the nave was not finished until the 15th century. The western towers have been added within a few years. The interior (445 feet in length, 110 in height) is striking for its light and airy effect, due partly to its height and partly to the many windows, which "seem to have absorbed all the solid wall." These (125 in all) are filled with stained glass.

St. Maclou is remarkable for its triple porch, in the florid style of the 15th century, a marvel of exquisite decoration. The carved wooden doors (ascribed to Jean Goujon), the winding staircase of stone (16th cen-

ture) leading to the organ loft, and the painted glass, also deserve careful examination.

There are other interesting old churches in Rouen, including several now used for stables and store-houses, to which we can make only this passing reference.

The *Hôtel de Ville*, near St. Ouen, contains a few good paintings and a library of more than 100,000 volumes and MSS. In front of the building is an equestrian statue of Napoleon I., cast from cannon taken at Austerlitz. In the rear is a pretty public garden, which is one of the good points of view for St. Ouen.

The *Museum of Antiquities* (in the cloisters of the ancient convent of St. Mary) is one of the best in France, especially rich in mediæval works of art and *vertu*, with many curiosities of earlier and more recent periods. Here may be seen the "mark" of William the Conqueror (he could not write), and the autographs of Henry I., Richard Cœur-de-Lion, and others. The heart of Richard, referred to above, was formerly preserved here in a glass case.

The *Palais de Justice* is a fine example of late florid Gothic. The great hall on the left of the courtyard was built in 1493 as an exchange for merchants; and the elegant *salle des Assises*, with a carved oaken roof, was used for the sessions of the parliament of Normandy.

La Rue de la Grosse Horloge, one of the most picturesque streets in the city, takes its name from the old clock gate-house (1527) spanning it, and surmounted by a belfry. In the *Place de la Pucelle* Joan of Arc was burned in 1431. A fountain with a statue of no merit marks the spot. The *Hotel du Bourgtheroulde*, in the same square, was built in the latter part of the 15th century; the bas-reliefs in the court and the decorations of the tower are worth inspecting. There are many curious old houses in other parts of the city.

From *Mont St. Catherine* (half an hour's walk), there is a fine panoramic view of the city and the suburbs; and a more extensive one from the hill (2 miles) on which the splendid modern church of *Notre Dame de Bon Secours* stands.

[HAVRE (*Hotels: de l'Europe, de l'Amirauté; de Normandie*) is a large commercial town, with little to attract the tourist.

DIEPPE (*Hotels: Royal, de Londres; du Commerce, Armes de France*) is a popular bathing-place, with an old *Castle* (1433) commanding an extensive prospect. The *Church of St. Jacques* (14th and 15th centuries) is the only other building worthy of notice.]

Other Excursions in Northern France.

CHARTRES (*Hotels: du Duc de Chartres, du Monarque*), remarkable for its *Cathedral*, one of the grandest in Europe, is 54 miles from Paris (Montparnasse station); 10.70fr., 8.05fr., 5.85fr. The lover of Gothic will not willingly leave France without seeing this magnificent church. Like York Minster, it is a grand treasure-house of old stained glass; nearly all of the windows (more than 130 in number) dating from the 13th century, and some from the 12th. The two spires (one 371 feet high, the other 340) are unrivalled for lightness and grace.

BEAUVAIS (*Hotels: du Cygne, d'Angleterre*) is about 54 miles north of Paris (10.70fr., 8.05fr., 5.85fr.), or about 23 miles from *Creil* on the route to Amiens. The *Cathedral* was begun in 1225, and was intended to rival that of Amiens, but it was never finished. The roof of the choir is 153 feet high—"the loftiest in the world," according to Murray, but Cologne is to be excepted, unless we take the most moderate of the various statements concerning its height. Like Chartres, it is rich in painted glass executed in the best period of the art.

CAEN (*Hotels: d'Angleterre, d'Espagne, Humby's*) is 148 miles from Paris by the Western (*de l'Ouest*)

railway (29.10fr., 21.85fr., 16fr.), and, like Rouen, is noted for its numerous specimens of mediæval architecture. Preëminent among these are the *Church of St. Stephen*, or *l'Abbaye aux Hommes*, erected by William the Conqueror as his burial-place; *l'Abbaye des Dames*, founded by Matilda, the Conqueror's queen; and *St. Pierre*, the spire of which (242 feet high) is one of the most beautiful in Normandy. There are also many old houses with quaint ornamented fronts of the 15th and 16th centuries.

CHERBOURG (*Hotels: de l'Univers, de France*), well known as one of the chief naval stations of France, is 82 miles beyond Caen (16.15fr., 12.05fr., 8.85fr.). The Naval Harbor, entirely hewn out of the solid rock, consists of three great basins, and can accommodate at least forty ships of the line. The fortifications also are on the grandest scale.

[If the tourist returns home by the French line, he can visit *Caen* and *Cherbourg* from *Rouen* (*en route* for the steamer at Havre), stopping on the way back at *Lisieux*, whence there is a railway to *Honfleur*, 6 miles from Havre across the broad mouth of the Seine. Steamers ply between the two places.

If one returns by way of England, he can select from the routes between London and Paris described above. If he chooses he can proceed from Dover, Newhaven, or wherever he may land in England, to Liverpool without passing through London, visiting *en route* any of the places in the south and southwest of England that he prefers to reach in that way rather than by an excursion through that section *before* his Continental tour. The route given on p. 84 may be reversed as far as *Bristol*; thence to *Liverpool*, via Gloucester, Worcester, and Birmingham.]

The South of France and Savoy.

We add this excursion for the sake of those who can spend more time in France, and also as one of the routes to Italy. It may be taken on the *return* from

Italy, if the tourist has entered that country from Austria or Switzerland.

The ordinary route from *Paris* to *Marseilles* is via *Dijon* to *Macon* (see route from *Geneva*, p. 156), and thence via *Lyons*. The whole distance is 536 miles, or about 19½ hours by express; 106.30 fr., 79.75 fr., 58.45 fr. A more attractive route, if one can take several days for it, is via *Orléans*, *Bourges*, *Vichy*, and *Nismes* (p. 157).

ORLÉANS (*Hotels : d'Orléans, St. Aignan, Trois Em-pereurs*), 76 miles from Paris (14.90 fr., 11.15 fr., 8.15 fr.), the Roman *Aurelianium*, is the capital of the Department of the Loiret. The chief attractions are the *Cathedral*, which was restored in the 17th century, after being partially destroyed by the Huguenots in 1468, a large and imposing structure, with towers 250 feet high; the *Hôtel de Ville*, in the Renaissance style of the 16th century; the old *Hôtel de Ville* (15th century), now containing the *Museum* (free, Sund. Thurs. 12-4, or to strangers at any time for a gratuity), a collection of paintings, sculptures, and curiosities; and many quaint old houses, among which is the one in which *Joan of Arc* resided (45 rue du Tabourg), the house of *Agnes Sorel* (15, same street), that of *Diane de Poitiers* (rue Neuve), and that of *Francis I.* (28 rue de la Recouvrance). The last is certainly not so old as the time of Francis I., and it is doubtful whether the others (except that of Joan of Arc) were occupied by the persons whose names they bear. In the so-called house of Diane de Poitiers, which is architecturally very interesting, there is a museum of local antiquities. In the Place du Martroy there is an equestrian statue of Joan of Arc, by Foyatier, erected by the city in 1855.

BOURGES (*Hotels : France, Boule d'Or*) is 70 miles from Orléans (13.70 fr., 10 fr., 7.55 fr.), on the site of *Avaricum*, destroyed by Cæsar in his Gallic wars. It was the birthplace of Louis XI. and of Bourdaloue. The *Cathedral* is one of the largest and most magnificent in France. The *Hôtel de Ville*, originally the mansion

of Jacques Cœur, minister of finance to Charles VII. (15th century), is remarkable for the rich beauty of its architecture, and the *Maison Cujas* (14th century), now used as the Gendarmerie, rivals it in interest. There is nothing else that is specially noteworthy in Bourges, but the cathedral alone is worth a long journey to see.

VICHY (*Hotels: des Ambassadeurs, du Parc, Velay, des Princes*, etc.), the most frequented watering-place in France, is 95 miles from Bourges, via *Saincaize* and *St. Germain-des-Fosses*; 17.50 fr., 13.15 fr., 9.65 fr. The town is near the Allier river, in a delightful valley, and is thronged with visitors from May to October. The hotels are many and excellent, and the prices range from 8 to 12 francs a day. The hot springs are of varied character, each being suited to special classes of complaints. Immense quantities of the waters are exported to all parts of the world.

LYONS (*Hotels: Grand Hotel de Lyon, Collet, de l'Europe*, first class; *de l'Univers, du Havre et du Luxembourg*, somewhat cheaper), the Roman *Lugdunum*, is the second city in France in population, and the first in manufactures. From the *observatory* (50 c.) near the *church of Notre Dame de Fourvières*, the place and its environs are seen to good advantage. In clear weather Mont Blanc, 85 miles off, is occasionally visible. Many of the public buildings are elegant, but call for no special comment. The *Palais des Beaux Arts*, or *Museum* (free, 9-3), contains many interesting Roman antiquities, with a picture gallery, etc.

[From Lyons the tourist who is in haste to reach Italy may go directly to *Marseilles* (see p. 156), but if he is *not* bound for Italy, or is not hurried, we advise him to stop *en route* at *Avignon*, and to turn aside to visit the *Pont du Gard* and *Nismes*.]

AVIGNON (*Hotels: de l'Europe, du Luxembourg*; good *ruffet* at station), the *Avenio* of the Romans, is 143 miles from Lyons; 28.05 fr., 21.10 fr., 15.40 fr. In 1309 Pope Clement V. removed the papal seat from Rome to Avignon, which was the residence of his suc-

cessors till 1377; and during the great schism, from 1378 to 1418, one of the rival popes always had his throne here. The old *Papal Palace*, a sombre Gothic pile, erected by Clement V. (now used as a barrack), is on the hill near the *Cathedral* (14th century), which contains the elegant monument of Pope John XXII. and that of Benedict XII. The view from this hill is one of the most beautiful in all France. In the *Musée Calvet* there is a fine collection of Roman antiquities, with mediæval curiosities, paintings, etc. In the garden behind the Museum there is a monument (erected in 1823) to Petrarch's Laura. It was in Avignon that the poet first saw her, and he long made his home in the city. The old walls of the city, built in the 14th century, with their towers and gates, are in almost perfect preservation.

[*Vaucluse*, where the house of Petrarch is shown, and the "fountain" celebrated in his poetry, may be visited from Avignon by taking the train (15 miles) to *L'Isle-sur-Sorgues*, and walking from there. It is about 3 miles to the village of Vaucluse (*Hotel de Laure*), and a mile further to the ravine in which the Sorgue has its source, the "chiare, fresche, e dolci acque" of the poet.]

NISMES, or NÎMES (*Hotels: du Luxembourg, Cheval Blanc*), the ancient *Nemausus*, may be reached by rail from Avignon, via *Tarascon* (31 miles; 5.85 fr., 4.45 fr., 3.25 fr.), or by diligence from A. to the *Pont du Gard*, and thence by diligence to N. The latter is the best way of visiting the Pont du Gard, which is one of the grandest Roman works in existence. It is a bridge and aqueduct over the Gard, consisting of a triple system of arches, the lowest being 6, the next 11, and the uppermost 35 in number. It is about 15 miles from Nismes.

Nismes itself is richer in Roman remains than any city in Europe except Rome itself. The *Amphitheatre* is one of the largest of its class, and remarkable for its preservation, the exterior being almost complete. Its circumference is nearly 1,200 feet, and it could accom

moderate 23,000 spectators. It was probably erected about A. D. 140. The *Maison Carrée* is a Roman temple, about 80 feet by 40, with a portico of 10 beautiful Corinthian columns in front. It is now used as a museum of antiquities and paintings. The *Nymphæum* is a ruined temple, probably dedicated to the Nymphs. Near it are the remains of Roman *Baths*. The *Tourmagne* (*turris magna*) is a Roman tower, which may have formed part of the ancient fortifications ; there is a good view from the top. Two of the old Roman *gates* still remain, one of which bears an inscription in honor of Augustus (B. C. 23). The modern buildings are of less interest, though many of them are fine in their way. *Jean Nicot*, who introduced tobacco into France, and from whom it gets its botanical name, was a physician of Nismes ; and Guizot was born here.

ARLES (*Hotels : du Nord, du Forum*), the Roman *Arelate* or *Arelas*, is 27 miles from Nismes, via *Tarascon* ; 4.85 fr., 3.60 fr., 2.60 fr. A few hours may well be spent in examining the Roman remains here. The *Amphitheatre* is even larger than the one at Nismes, but not so well preserved ; it is nearly 1,500 feet in circuit, and had seats for 25,000 spectators. There are also the ruins of a theatre, which must have been of vast size, and fragments of other Roman buildings. The *Champs Élysées*, originally a Roman cemetery, became a very famous burial-place in the Middle Ages, bodies being brought to it from great distances ; Dante mentions it in the *Inferno* (ix. 112). Near the *Hôtel de Ville* is an *Obelisk* of Egyptian granite, which was taken from the Rhone in 1676. It appears to have been brought here by the Romans, but for some reason was never set up by them. The beautiful statue in the Louvre at Paris, known as the *Venus of Arles*, a rival of the *Venus de' Medici*, was found in the theatre, in 1651. The *Cathedral* (*St. Trophime*), founded in the 6th or 7th century, and the adjacent *cloisters*, are of considerable interest ; and in the *Museum* there are many antiquities found in and about the city.

Arles is on the direct line from Lyons to *Marseilles*, and 53 miles from the latter ; 10.50 fr., 7.90 fr., 5.75 fr.

MARSEILLES (*Hotels : de Marseilles, du Louvre et de la Paix, de Noailles ; de l'Orient, des Colonies*, somewhat cheaper), the ancient *Massilia*, was founded by the Greeks, B. C. 600, and retained much of its Grecian character under the Romans. It is now a place of great commercial importance, wealthy and flourishing, but contains little to attract the tourist. The newer streets will remind him of Paris. From the hill on which the church of *Notre Dame de la Garde* stands (or from the tower of the church) he can have an admirable view of the city and the harbor. At the *Anse des Catalans*, on the east side of the city, there are excellent sea-baths, and the adjacent *Hotel des Catalans* (omnibus to station) will be found more comfortable in hot weather than any of the houses mentioned above.

[From Marseilles to *Nice*, by rail, is about 140 miles ; 27.70 fr., 20.75 fr., 15.20 fr. The passage may also be made by steamer. The only noteworthy places *en route* are *Toulon*, famous as a naval station, and *Cannes*, beautifully situated on the bay of the same name, and much frequented by invalids in winter on account of the mildness and salubrity of the climate.]

NICE, or in Italian *Nizza* (*Hotels : de France, Chauvain, Grand Bretagne, Cosmopolitan, Paradis*, etc., expensive ; *des Etrangers, de l'Univers, Pension Suisse*, cheaper), is the winter residence of throngs of invalids from all parts of Europe, and has the reputation of being one of the most expensive resorts of the kind. In summer it is quite deserted. The older part of the town is dirty and dismal ; but the new portion is well built and handsome. In the suburbs there are many elegant villas, gardens, and parks.

[From Nice to *Genoa* by rail is about 125 miles . 21.05 fr., 14.90 fr., 10.65 fr. There are also steamers between the two places (daily, except Sund. and Wed.). For those who are travelling at leisure the route by

carriage over the famous "Cornice Road" (*Strada della Cornice*) is a charming one, especially after passing the frontier. MENTONE (*Hotels: Grande Bretagne, Victoria, Turin, etc.*), the French frontier town, 24 miles from Nice, is a favorite winter residence with invalids and others who wish to escape the rigors of a more northern climate. Hotels and *pensions* for their accommodation are multiplying every year. Monaco, the celebrated gambling paradise, is nine miles distant, between Mentone and Nice. SAN REMO (*Hotels: de Londres, d'Angleterre, etc.*) is another winter resort, rapidly growing in popular favor, on the Italian side of the frontier, about 13 miles from Mentone.]

AIX-LES-BAINS (*Hotels: de l'Univers, d'Aix, de l'Europe, etc.*), in Savoy, is a much frequented watering-place. The sulphur springs here were known to the Romans (*Aquæ Allobrogum, or Aquæ Gratianæ*), and a few remains of the Roman period are still to be seen in the neighborhood.

CHAMBÉRY (*Hotels: de France, des Princes*), 10 miles from Aix-les-Bains, is the capital of Savoy, with a population of about 20,000. The *Cathedral*, built in 1430, and the *monument of General de Boigne*, who bequeathed a large fortune to the town, are to be noticed. *Les Charmettes*, once the residence of Rousseau, is a mile and a half distant. The celebrated monastery of *La Grande Chartreuse* is 15 miles distant.

[*Aix-les-Bains* and *Chambéry* are on the Mont Cenis route from France to Italy. The line from Paris to *Culoz* (334 miles) is the same as that to *Geneva* (see p. 156). From *Culoz* to *Modane*, on the French frontier, is about 60 miles; 20.40 fr., 15.30 fr., 10.35 fr. The famous tunnel begins 3 miles beyond *Modane*, and extends more than 8 miles through the mountain, ending near the village of *Bardonnèche*. Trains run from *Modane* to *Turin* in about 4 hours; 13.70 fr., 9.80 fr., 7 fr.]

AUSTRIA.

A VISIT to Vienna may be combined, if time permits, with either of the German tours given above. From *Prague* (p. 127), by the new direct route *via Gmünd*, express trains run to Vienna in about 8 hours; 18.25 *florins*, 13.75 *fl.*, Austrian paper currency.*

From *Munich* (p. 123) by rail to Vienna, via Salzburg and Linz, is 296 miles, or 12½ to 18 hours: express fares (20 per cent. more than ordinary fares) to Salzburg, about 13.25 *marks*, 9 *marks* (German currency); from Salzburg to Vienna, 17.93 *fl.*, 13.45 *fl.* (Austrian money).

[From *London* to Vienna, the journey can be made by express in 50 hours, via Dover, Calais, Brussels, Cologne, Mayence, Darmstadt, Würzburg, Nuremberg, Ratisbon, Passau, and Linz. All the leading places on this route have been described above.

From *Paris* to Vienna, the direct journey may be made in from 65 hours (express) to 80 hours, via Strasbourg, Carlsruhe, Stuttgart,† Munich, etc.

* For Austrian Money see foot-note, page 127.

† STUTTGART (*Hotels: Marquardt, Royal; Oberpollinger*, cheaper; *Adler*, commercial), the only important place on this route not described above, is the capital of Wirtemberg, and remarkable for the beauty of its situation. The new *Palace* (daily, 1-3; 1 *m.* for one, 2-4 *m.* for party) contains many works of art; and in the *Museum* (daily, 10-12, 2-4; free, except Tuesdays and Thursdays, when a fee is charged) there is a fine collection of casts of Thorwaldsen's works, presented by himself, and of originals and casts by Dannecker, with many paintings. The *Royal Library* (daily 10-12, and, except Saturday, 1-5) contains 300,000 volumes, and 3,600 MSS. It is famous for its collection of Bibles, about 9,000 in number, in some 80 languages. The *Natural History Museum*, the *Royal Cabinet of Coins, Medals*, etc., and *Ploucquet's Zoological Museum*, are all noteworthy. Of the churches, the *Stiftskirche* (15th century, interior restored in 1841) with statues of the old Counts of Wirtemberg in the choir, is the most interest-

From *Venice* to Vienna, via Trieste, it is 495 miles by rail, or about 23 (express) to 32 hours. This route will be described below.]

If possible, the tourist should take *Munich* on his way to Vienna, going thence to Salzburg and Linz by rail, and from Linz to V. by steamer down the Danube. He may take this route on his *return*, but the passage by steamer *up* the Danube is slow and tedious—18 to 19 hours, while the descent is made in 8 or 9 hours.

Munich to Vienna, via Salzburg and Linz.

From *Munich* to Salzburg it is 101 miles, or 4½–6 hours by rail; ordinary fares, about 11.25 *marks*, 7.25 *marks*, 5 *marks* (German money), express 20 per cent. higher. The road runs along the southern side of the *Chiemsee*, a lovely lake about 12 miles long, the islands and shores of which may well tempt the tourist to linger, especially if he be a pedestrian. On the *Frauenworth* island there is a fishing village, a large convent, and a pleasant inn, much frequented by artists. On the *Herrenworth* there are extensive buildings, formerly a Benedictine Abbey, with a deer park; here, too, is an excellent inn.

SALZBURG (*Hotels: de l'Europe*, near station, *Nelboeck*, both good; *Goldene Krone*, cheaper) is in a charming situation on the Salza, or Salzach. Wilkie says of it: "It is Edinboro' Castle and the Old Town, brought within the cliffs of the Trosachs, and watered by a river like the Tay." Mozart was born

ing. Near the church is the *Statue of Schiller*, designed by Thorwaldsen; also the *Old Palace* (1553–1570) with an equestrian statue of Count Eberhard in the courtyard. The *Anlagen*, or pleasure-grounds of the New Palace, are very attractive, extending to *Rosenstein* (a modern Grecian villa, crown property) two miles distant. The *Wilhelma* is a large royal palace in the Moorish style, near *Rosenstein*; and the *Solitude* is another abandoned palace, six miles west of the city, where Schiller's father was inspector of the gardens, and the poet received his early education. At *Hohenheim*, six miles to the south, another royal domain, there is an *agricultural school*, one of the best in Europe.

here in a house in the Getreidestrasse, indicated by an inscription; it is opposite the *Goldene Krone* Inn. His statue in bronze by Schwanthaler stands in the Michaels-platz; and in the *Mozarteum*, a music school, may be seen his piano and a valuable collection of his MSS. His airs may often be heard from the chimes of the *Neubau* (a government building containing an art exhibition), which play daily at 7, 11, and 6 o'clock. The *Cathedral* (17th century) is an imposing edifice, one of the best existing imitations of St. Peter's at Rome. *St. Peter's Cemetery* contains many old and curious monuments. Haydn the composer is buried here, and in the adjacent St. Peter's Church (1127) there are monuments to him and to Neukomm. At the north entrance to the cemetery is the *Stiftskeller* (the cellar of the old Benedictine Abbey of St. Peter), which was the favorite evening resort of Haydn and his friends; and good wine is still to be got there. The wooded heights of the *Mönchsberg* afford delightful walks and charming views; and the same may be said of the *Capuzinerberg*, on the opposite side of the river and 659 feet above it. Near the bridge, on the right side of the river, is the house in which Paracelsus died (1541), now marked by his image. His monument is in the vestibule of St. Sebastian's Church. In the Residenzplatz is the *Hofbrunnen*, a magnificent marble fountain, adorned with sculptures (1664).

A good excursion is to the *Chateau of Aigen*, 3 miles from S., at the foot of the *Gaisberg* (4,319 feet). There are fine views from Aigen, especially from the *Kanzel*; and also from the *Chateau of St. Jacob*, an hour's walk above Aigen. The Gaisberg may be climbed in 3 hours (guide 1.50 fl.), and the prospect from the summit amply repays one for the fatigue.

Hellbrunn, about 3 miles south of S., is an imperial chateau, famous for its gardens and fountains. As there is a footpath from Hellbrunn (ferry across the river) to Aigen, a pedestrian may combine the two excursions.

[A day may be well spent in an excursion to *Berchtesgaden* and the *Königssee*. The whole distance is 14 miles, and there is a *stellwagen* to Berchtesgaden (12 miles) in $3\frac{1}{4}$ hours (80 *kr.*), thrice daily. Here there is a *salt mine*, to which visitors are admitted at stated hours for 45 *kr.* each, and at other times for a larger fee. Miners' costumes are furnished for both sexes. At Berchtesgaden there are several good hotels, the *Watzmann* perhaps the best.

The *Königssee*, or *Lake of St. Bartholomew*, about six miles long, and one and a half broad, has been called the most beautiful in Germany. It is shut in by precipitous mountains, some of which are 8,000 feet high. At the small inn on the bank, boats may be hired for a row over the lake. A part of the rowers are usually "stalwart peasant girls, the sinews of whose arms might well be coveted by many a hero of the Isis or the Cam." The charges for the boats are very moderate. At *St. Bartholomew* (restaurant) there is a royal hunting chateau and a chapel, to which throngs of pilgrims resort on St. Bartholomew's day. At the southwestern extremity of the lake, is the waterfall of the *Schraimbach*.]

From Salzburg to Linz is 76 miles (5 hours) by rail; ordinary fares, 5.94 *fl.*, 4.46 *fl.*, 2.97 *fl.* (Austrian). *Lambach*, 53 miles from S., is the point of divergence for an excursion to the *Salzkammergut*, which the tourist who has time for it should not miss.

["The *Salzkammergut* (an imperial domain, literally 'salt-exchequer-property,' the sale of salt being a monopoly of the Austrian government), occasionally and most appropriately termed 'the Austrian Switzerland,' a mountainous district lying between Styria and Salzburg, about 250 square miles in area, is characterized by picturesque green valleys and beautiful sequestered lakes." It is intersected by the Traun, which connects the lakes of Hallstadt and Gmunden, with a fine fall (the *Traunfall*) near Lambach. In the heart of the region are the popular baths of *Ischl*.

"No other district in Germany offers such a variety of charming scenery within so small a compass" (Baedeker).

For a short excursion, go by rail from Lambach to *Gmunden* (1½ hours; 1.87 fl., 1.40 fl., 94 kr.), or by rail to *Traunfall* station, to visit the fall (unless it is a dry season), and thence on foot (8 miles) to *Gmunden*, where there are many good hotels (*Bellevue*, *Goldenes Schiff*, *Goldene Sonne*, *Goldener Hirsch*, etc.). Thence a steamer takes you over the *Traunsee*, "the most beautiful lake in Austria," to *Ebensee* (1.05 fl.; return ticket, good for 5 days, 1.75 fl.); and a diligence, connecting with the steamer, runs to *Ischl* (12 miles; 90 kr.), one of the most fashionable of Austrian watering-places. Of the hotels, the *Kaiserin Elizabeth*, *Post*, *Victoria*, *Kreuz*, etc., are first-class, the *Stern*, *Krone*, etc., second-class. The Emperor and many of the Austrian nobility have villas in the neighborhood. There are delightful walks and excursions in every direction.

From *Ischl* a diligence runs daily to *Salzburg*, 34 miles, in 7½ hours (4.06 fl.), and in summer an omnibus, or *stellwagen*, also (3.15 fl.). The tourist may take this route on entering the *Salzkammergut*, and proceed to *Lambach* by the lake and *Gmunden*, reversing the route just described. In that case, ride only from *Salzburg* to *St. Gilgen*, walk over the *Schafberg* (5,837 feet), from the summit of which you have the finest view in all Germany, descending to *St. Wolfgang*, 9 miles from *Ischl*. No guide is necessary for the *Schafberg*, and the ascent may be made in 3 or 3½ hours. The walk from *St. Wolfgang* to *Ischl* may be shortened one third by taking a boat over the *Wolfgangsee* (40 kr. for one rower) to *Strobl*, about 6 miles from *Ischl*.]

LINZ (*Hotels: Erzherzog Karl, Rother Krebs; Goldener Adler, Kanone*) is uninteresting except for the beauty of its situation and the views in the vicinity, one of the best of which is from the top of a hil-

near the restaurant of the *Jägermeier*, commanding the town, the windings of the Danube, and the long stretch of the snow-clad Styrian Alps. The prospect from the *Pöstlingberg*, an hour's walk to the northwest, is even more extensive, and specially fine towards evening.

From Linz to Vienna by rail, 119 miles, or 4-6 hours (express fares, 10.80 *fl.*, 8.10 *fl.*); by river, 126 miles, or 8-9 hours (steamer fares, 7 *fl.*, 4.70 *fl.*). The latter is far preferable,* as the river cannot be seen from the railway except at one point, near Mölk. The scenery on the Danube below *Grein* is hardly surpassed in the whole course of the river; and below *Mölk* it is no less picturesque. At *MÖLK* or *MELK* (*Hotels: Lamm, Ochs*) there is a famous *Benedictine Abbey* on the height above the town, with an interesting library and picture-gallery, and the celebrated *Melker Kreuz* (crucifix) an exquisite piece of 14th century goldsmith's work.

Vienna and its Vicinity.

VIENNA, or in German WIEN (*Hotels: † Erzherzog Karl, Métropole, Austria, Imperial, Grand*, etc., first-class; *Ungarische Krone, Weisser Wolf*, cheaper — all in the city; in the *Leopoldstadt* suburb, the following: *Goldenes Lamm, Weisses Ross, Europe*, etc.; *National, Schwarzer Adler*, cheaper), the capital of the Austrian Empire, is situated at the junction of the insignificant Wien (from which it takes its name) with the Danube. It was originally a Celtic settlement, but

* We advise the tourist who approaches Vienna via *Passau*, to take the steamer there. The passage to Linz is made in 3 or 4 hours; fares, 4 *fl.*, 2.65 *fl.* The scenery of the Danube is grander than that of the Rhine, the mountains being higher and the banks wilder and more wooded.

† There is no *table d'hôte* at the hotels, but at many of them dinner may be ordered at a fixed price (1.50 *fl.* or more) at an hour's notice. One travelling *en garçon* had better breakfast and dine at a restaurant (the one connected with the hotel *he chooses*), and save a third or half of the cost.

afterwards became a Roman *municipium*, under the name of *Vindobona*, and for a long time was an important military station. The Emperor Marcus Aurelius died here, A. D. 180. It suffered severely from the Huns under Attila, and in more modern times has been twice (in 1529 and 1683) besieged by the Turks. It has been the seat of the House of Hapsburg since 1276, when Rudolf of Hapsburg wrested it from Ottocar of Bohemia.

Vienna consists of the *Stadt*, or old city, which is quite small and has little over 50,000 inhabitants, and the modern city surrounding the former and with more than tenfold the population. Between the two is a belt of broad avenues, or *boulevards*, known as the *Ringstrasse*, occupying the site of the fortifications demolished in 1857. The *Stadt* is the fashionable quarter, where are the imperial palace, the residences of many of the nobility, the leading churches, museums, galleries, etc., and the most elegant shops.

St. Stephen's Church is one of the noblest Gothic edifices in Europe. It was founded in 1147, but was burned in 1258. The rebuilding began soon after, but the tower was not finished until 1433. It has recently undergone extensive restorations, both without and within. The tower (443 ft. high) should be ascended for the view; the best time is in the afternoon. The interior is rich in sculpture and in monuments; and the carved stalls (16th century) in the choir, and the stone pulpit (1512) are specially to be noted.

The *Capuchin Church* contains the burial-vault of the imperial family. The Duke of Reichstadt, son of Napoleon I., lies here among his maternal ancestors. In the *Minorite Church* there is a fine mosaic copy of Leonardo da Vinci's Last Supper; also the monument of the poet Metastasio. The *Augustine Church* contains Canova's monument of the Archduchess Maria Christina, one of his noblest works; and in the Loretto Chapel are the silver urns that hold the hearts of many members of the imperial family. The *Church*

of *Maria Stiegen* is a Gothic structure of the 14th century, restored in 1820, and second in beauty only to St. Stephen's. The elegant *Karlskirche*, or Church of St. Charles Borromeo, was erected in 1737 in fulfilment of a vow of Charles VI.; it is in the Italian style, with a dome.

Of the modern churches the most noteworthy are the beautiful Gothic *Lazaristenkirche*; the *Heilandskirche*, or *Votivkirche*, erected in commemoration of the Emperor's escape from assassination in 1853; the *Altlerchenfeld church*, in the Italian style; *St. John*, in the Leopoldstadt; and the Byzantine *Synagogue*, in the same quarter.

The *Hofburg*, or Imperial Palace, occupied as such from the 13th century, is a large irregular pile, built at various periods. Here are the *Imperial Library* (free, 9-6, but closed in August), with 300,000 volumes, including 12,000 *incunabula*; the *Natural History Cabinet* (Thurs. 9-2); the *Mineral Cabinet* (Wed. Sat. 10-1), an admirable collection; the *Treasury* (Frid. Sat. 10 A. M., by tickets issued Mond. and Tues., on written application, at office of custodian), containing an immense number of ornaments, jewels, ivories, sculptures, etc., artistically and historically remarkable; and the *Cabinet of Coins and Antiquities* (Mond. Fri. 9-4, application being made the day before), rich in antique bronzes, mosaics, vases, etc., etc.

The *Belvedere*, an imperial chateau in the Wieden suburb, contains the *Picture Gallery* (Tues. Fri. 10-4), arranged in schools, "second only to the Dresden collection;" the *Antiquities* (Tues. Fri. 9-12 and 3-6, closed in winter) comprising statuary, mosaics, inscriptions, etc., mostly from the Austrian dominions; and the *Ambras Collection* (same times as the last), remarkable for its ancient armor, ivories and other carvings, etc.

Among the private collections the most important are the *Liechtenstein Gallery* (daily, for a fee) with 1,200 pictures, many of which are by the great masters

Count Harrach's Collection (Wed. Sat. 10-4) of about 400 pictures; *Count Czernin's* (Mond. Thurs. 10-2) of about 300; and the *Albertina* (Mond. Thurs. 9-2), one of the most valuable collections of engravings in Europe, comprising more than 200,000 examples, with many drawings by Raphael, Dürer, Rubens, and others.

In the *Volksgarten* (bordering on the *Ringstrasse*) is the *Temple of Theseus*, modelled after that at Athens, and containing Canova's marble group of Theseus and the Minotaur. The café in the garden is a fashionable resort at the times when Strauss's band plays, usually twice a week.

Of the *public monuments* the most noteworthy are the equestrian statues of Joseph II., in the Josephsplatz, those of Archduke Charles and Prince Eugene (both in front of the Hofburg), and that of Francis I. in the Hofgarten; and the monument of Francis II., in the inner court of the Hofburg. Of the many beautiful *fountains* the finest is that by Schwanthaler representing Austria, with the four rivers, Danube, Elbe, Vistula, and Po.

The great park of Vienna is the *Prater*, extending for nearly four miles between the Donau Canal (a narrow arm of the Danube) and the main stream of the river. It is the site of the immense structure erected for the Great Exhibition of 1873.

[A complete account of the objects of interest in Vienna would fill many pages. The tourist who can make an extended stay in the city should consult a local guide-book.]

SCHÖNBRUNN, two miles from Vienna, is the seat of the magnificent Summer Palace of the Emperor, with extensive gardens and pleasure-grounds. From the marble colonnade of the *Gloriette* there is a fine view of the city and its suburbs. Beyond the park, a mile and a half from the palace, is the charming village of *Hietzing*, quite made up of villas, gardens, and restaurants. In the churchyard is Canova's monument of Baroness Pillersdorf. At LAXENBURG, about an hour

from V. by rail, there is another imperial palace, with a park, considered one of the finest in Europe. The *Brühl*, or *Briel*, which may be visited in connection with Laxenburg, is a picturesque ravine whose natural beauties have been augmented by many artificial ones. It belongs to Prince Liechtenstein, and the old castle of Liechtenstein and the modern chateau adjoining it are among the objects of interest within the grounds.

BADEN, celebrated for its hot springs, and a popular resort of the Viennese, is about 16 miles from the city by rail. It was known to the Romans as *Therma Pannonica*. Most of the baths are arranged for bathing in common, and in some of them more than a hundred persons can be admitted at once. There is also a swimming bath, well fitted up.

Other places of resort in the vicinity of Vienna are the *Kahlenberg* and *Leopoldsberg*, both commanding extensive views; *Klosterneuberg*, remarkable for its ancient and splendid Augustine monastery; and the *Park of Prince Schwarzenberg*, near *Dornbach*, with the views from the *Holländer Dörfel* and *Hermannskogel*.

Vienna to Pesth.

[If possible, the tourist should take at least a couple of days for an excursion down the Danube to Pesth, the capital of Hungary, going by steamer (13 hours) and returning by rail (7-9 hours, while the steamer takes 22 hours). The fares by steamer (including food, which is excellent) are, by "express boat," 13 32 fl., 9.99 fl., and by ordinary boat, 9 fl., 6 fl., 4.50 fl.; by rail, 10.98 fl., 8.24 fl., 5.49 fl.]

PRESBURG, the Hungarian POSONY (*Hotels: Grüner Baum, National*), about 40 miles below Vienna, the old capital of Hungary, is chiefly interesting for the view from the Schlossberg above the town. It has some 40,000 inhabitants, and is the most important place between Vienna and Pesth.

PESTH and BUDA, or OFEN, as the Germans call it (*Hotels: Queen of England, de l'Europe, Erzherzog*

Stephan ; Frohner), are virtually one city, being separated only by the Danube, over which there is a fine suspension bridge. Their united population exceeds a quarter of a million, more than three fourths of it being in Pesth. The *National Museum* (9-1 ; free on Mon., 50 *kr.* other days) contains a rich collection of Hungarian curiosities, well worth a visit. The famous *Esterházy Picture Gallery* (free, 10-2 ; 10-1 on Sundays), formerly at Vienna, should also be seen. The churches and other public buildings are of no special interest. From the *Blocksberg* (793 feet), easily reached in half an hour by a carriage road from Buda, there is a good view of both towns, the river, etc. At the foot of the hill, close to the river, is the *Brückbad*, with its hot springs and Turkish baths. Another bathing establishment and popular resort is the *Kaiserbad*, a mile and a half above the bridge, accessible by hourly steamboats.

Vienna to Trieste by the *Sömmering*.

This is the best route from Vienna to Italy, or *vice versa*. To Trieste is 363 miles by rail, or nearly 15 hours by express ; 28.26 *florins*, 21.20 *fl.*, 14.13 *fl.* From Trieste to *Venice* (see below), 132 miles or 8-9 hours ; 26.75 *francs* or *lire*, 19.65 *fr.*, 13.75 *fr.* If the tourist is not bound for Italy, and does not care to visit Trieste, he should at least go over the *Sömmering railway*, the grandest work of the kind in Europe. This he can do by taking a return ticket to *Mürz-zuschlag*, 81 miles from Vienna, or $3\frac{1}{2}$ -4 $\frac{1}{2}$ hours. As there are at least five trains daily, he can make the excursion in a single day.

The *Sömmering* (or *Semmering*) road begins at *Gloggnitz*, at an elevation of 1,378 feet, and is carried along the face of abrupt precipices over 15 bridges and through as many tunnels, affording views of the grandest and wildest scenery *en route*. This part of the road is 25 miles long, and cost more than seven millions of dollars. The views are on the *left*, in going from

Vienna. The summit of the line, at Sömmering, is 2,892 feet above the sea, and here there is a tunnel 4,518 feet long. The highest point of the Sömmering Pass is a mile from the Sömmering station, at an elevation of 3,256 feet. Here there is a good inn, the *Erzherzog Johann*, and near it a monument to the Emperor Charles VI., the founder of this "*aditus ad maris Adriatici littora*." At Mürzzuschlag there are several inns (*Brauhaus*, *Elephant*, etc.) and a restaurant at the station.

GRATZ (*Hotels: Elephant, Goldenes Ross, Goldener Löwe*), the capital of Styria, occupies a picturesque situation on the Mur. It is "one of the most agreeable and inexpensive of the Austrian capitals, and a favorite residence of retired officers of the Austrian army" (Baedeker). The *Schlossberg*, 400 feet above the river, commands a view which is deservedly celebrated. The *cathedral* (15th century) has a fine west portal. The *Johanneum* is an immense building with gardens, founded in 1811 by Archduke John for the promotion of agriculture and science in Styria. The natural history collection, botanical garden, library, etc., are interesting in their way.

[To visit the *Quicksilver Mines of Idria*, stop at *Loitsch* station, from which they are distant about 15 miles. The ride thither and back will take about 8 hours (carriage for 6-8 fl.), and 3 or 4 more should be spent in examining the mines.]

ADELSBERG (*Hotels: Krone, Adelsberg*), 173 miles beyond Gratz, is renowned for its *stalactite caverns*, which may tempt the traveller to stop over a train. They have been so often described (see Guild's "Over the Ocean," etc.) that we need not dwell on their attractions. Tickets of admission cost 70 kr., and the prices for guides, illuminations, etc., are all fixed by tariff. The underground excursion occupies about three hours.

TRIESTE (*Hotels: de la Ville, Locanda Grande or Grand Hotel, Europa; Daniel*, cheaper), the Roman

Tergeste, is the chief Austrian seaport, and has more than 100,000 inhabitants of rather "mixed" nationalities — Italians, Germans, Greeks, Armenians, English, etc. The chief attractions are the *Cathedral*, portions of which date back to the 5th and 6th centuries; the *Greek Church*, close to the Hotel de la Ville, the interior of which is very elegant; the *Tergesteum*, with the Exchange and a large reading-room, open to strangers; and the beautiful view from the platform of the *Castle*. The *Avenue of San Andrea* affords a pleasant walk (or drive) along the shore, with a variety of fine views; and the *Acquedotto* another, leading to the *Boschetto*, a favorite resort; and thence there is a shady path to the *Villa Ferdinandiana* (restaurant), the prospect from which includes the city, the sea, and a long reach of coast. The *chateau of Miramar*, a few miles from the city, formerly belonged to the unfortunate Maximilian of Mexico.

The Tyrol.

Innsbruck, the capital of the Tyrol, may be reached from Munich, in 4½–8 hours, by rail via *Rosenheim* and *Kufstein*: fares to Kufstein, about 7.50 marks, 5 marks, 3.25 marks (German money); from K. to I., 3.60 fl., 2.70 fl., 1.80 fl. (Austrian). A more interesting route, if time permits, is by rail to *Holzkirchen* (1½ hours); by diligence and omnibus, via *Tegernsee*, to *Kreuth* (4 hours); by post-omnibus, via *Achenkirch*, to *Fenbach* (6 hours); thence by rail to I. in 1 hour. The journey may best be divided by stopping at *Tegernsee* (*Hotels: Grugemoos, Grieder*), which is in a charming situation and a place of much resort. From here to *Kreuth* (7 miles) is a delightful walk; and from *Achenkirch* to *Fenbach* (15 miles) is another, which may be shortened about six miles by taking a boat (1 fl. for 1 or 2 persons) over the *Achensee*, "the most beautiful lake in North Tyrol."

INNSBRUCK (*Hotels: du Tyrol, de l'Europe, Goldene Sonne, Goldener Adler*, etc.) is 1,890 feet above the sea,

n a picturesque situation on the Inn. The *Franciscan Church* or *Hofkirche* (16th century) contains the splendid monument of Maximilian I., adorned with sculptures by Colin which Thorwaldsen pronounced to be the most perfect works of their kind. At the entrance of the church is the monument of the patriot Hofer. The *Museum* is rich in Tyrolese curiosities, works of art, etc. The *Triumphal Gate*, built to commemorate the marriage of Leopold II. and Maria Ludovica, is also to be noted. There are many attractive excursions in the vicinity : to the height called the *Isel* (2,181 feet), with its national Monuments ; to the *Castle of Ambras* (2,226 feet), built in the 13th century and in admirable preservation ; to the *Lanser Kopfe*, two rocky hills, 3,000 feet high, from which there is a fine view of the valley of the Inn and the glacier peaks of the Stubaythal ; to the *Patscher Kofl* (7,368 feet), etc.

[From Innsbruck to Verona, by the *Brenner*, is 11-15 hours by rail ; 13.32 fl., 9.99 fl., 6.66 fl. The views are on the right till the summit at Brenner is reached, then on the left. This is the lowest of the great Alpine passes (4,588 feet) and has been used as a carriage road since 1772. The railway was opened in 1867, and is the most direct line between Germany and Italy. The scenery is scarcely inferior to that of the Sömmering. The tourist who does not intend to cross into Italy had better go as far as *Gossensass* station (next beyond *Brenner*), ascend the *Hochwiden* (a mile from G.), and return to Innsbruck in the evening.

Another route from Innsbruck into Italy is by diligence to *Landeck* (51 miles, in 9 hours ; 4.95 fl.), and thence over the *Stelvio Pass* to the *Lake of Como*. From Landeck take the diligence to *Mals* (44 miles, in 8½ hours) or to *Eyrs* (8 miles further on the route to *Botzen*) ; from *Eyrs*, walk over the Stelvio to *Bormio*, or take the diligence (9½ hours ; 6 fl.) ; and from Bormio there is a diligence (15½ hours ; 11.50 fr.) to *Colico*. The whole distance from Landeck to Colico is about 155 miles. The road over the Stelvio is the

loftiest in Europe practicable for carriages, the summit being 9,239 feet above the sea, and is a wonderful piece of engineering. It was built by the Austrian Government in 1820-1825. "The route exhibits a gradual transition from the huge glaciers and snow-fields of the Ortler and Monte Cristallo to the vine-clad slopes of the Valtellina and the luxuriant southern vegetation of the banks of the Lake of Como." In good weather the pedestrian should try the walk from Eys to Bormio, as suggested above; and at the summit of the Pass, where there is a house formerly used by workmen on the road, he should turn aside (by a path leading past that house) and climb a rocky peak (20 minutes or so), which commands a magnificent panorama, including the *Ortler*, the highest mountain in Austria (12,812 feet) with the icy peaks about it, and countless others nearer or more remote. At *Bormio* the *New Baths* will be found the best resting-place.

From *Tirano* (about 25 miles beyond Bormio) on the route just described, one can cross by the *Bernina Pass* to *Samaden*, in the Upper Engadine district (see above, p. 136). The distance is about 34 miles, and may be "done" by diligence in 10 hours (12.70 *fr.*), but it is much better to walk, as the route is a most attractive one. At *La Prese*, a watering-place with sulphur springs at the northern end of the *Lago di Poschiavo*, 7½ miles from Tirano, excellent accommodations may be found at the bath establishment. The place is a favorite resort of the Milanese. An omnibus (40 *centimes*) runs to *Poschiavo*, 3 miles farther on the way, where the *Croce alla Posta* is a good hotel. The summit of the pass (7,654 feet) is about 10 miles beyond Poschiavo; and *Pontresina* (*Hotels: Roseg, Krone*, etc.), 10 miles further, is nearly 6,000 feet above the sea, and one of the pleasantest villages in the Engadine. *Samaden* (*Hotels: Bernina, Krone*), 4 miles further on, is at an elevation of 5,600 feet. The ascent of the *Piz Languard* (10,715 feet, or 4,790 above Pontresina) is a favorite excursion, even with ladies.]

ITALY.

THE spring and autumn are the most favorable seasons for an Italian tour, the summer being too hot, while the winter is disagreeably wet and chilly. A winter *residence* may be made very pleasant in the cities, but the tourist "on the wing" should choose another time of year.*

The expenses of travel in Italy average about the same as in other parts of Europe. Second-class hotels are not so clean and comfortable as in France or Germany, and on some railway routes the second-class carriages are not to be commended. At hotels (except those with "fixed prices") it is desirable to have an understanding in advance with regard to terms; and in hiring a carriage for a journey the bargain should be carefully made and put in writing. On fares by rail and steamer much may be saved (full 45 per cent, on many routes) by purchasing the "tourist tickets" to which we have elsewhere referred, or the local "excursion tickets;" and the "hotel coupons" may also be used to advantage.

The *Italian money* is like that of France, the *lira* or *franco* being equivalent to the *franc*, and divided into 100 *centesimi*, or *centimes*. The *soldo*, or five-centime piece, corresponds to the *sou*. French napoleons are everywhere current, and are better for the tourist than sovereigns, though the latter are readily exchanged in the cities. The prevailing currency is paper; but the traveller should bear in mind that his gold is worth a

* There are many books on Italian travel which are so well known that we need not mention them as good preparatory reading for the tourist. Of recent books we would especially commend Hawthorne's "Italian Note-Books," Howells's "Venetian Life" and "Italian Journeys," and Hare's "Walks in Rome," and "Days near Rome."

premium, which varies from time to time, and that he had better get rid of his paper money before leaving the country. There are local bank-notes of small denominations which are current (except at a discount) only in the district where they are issued. The notes of the *Banca Nazionale* (or National Bank) are current everywhere in Italy.

Passports are now rarely demanded in Italy, but they are often useful in establishing one's identity at banking-houses, post-offices, etc. (see page xiv.), and in out-of-the-way districts they may occasionally save one from being detained or questioned by the police.

Routes into Italy.

FROM FRANCE. 1. *From Nice to Genoa* (see above, p. 182).

2. *By Mont Cenis* (see p. 183).

[3. *By the Col di Tenda*: from *Nice* to *Cuneo*, or *Coni*, by diligence in about 20 hours (89 miles); thence by rail to *Turin*, in 3 hours (54 miles). The summit of the pass is 5,526 feet above the sea.

4. *By Mont Genève*: from *Briançon*, in France, to *Pignerol*, or *Pinerolo*, by carriage, in about 11 hours (63 miles); thence by rail to *Turin*, in 1½ hours (24 miles). The summit of the pass is about 6,000 feet above the sea. The road over the mountains was one of the works of Napoleon I.]

FROM SWITZERLAND. 1. *By the Splügen* (see p. 135).

2. *By the Bernadino* (p. 135).

3. *By the Simplon*: from *Martigny* to *Brieg* by rail (see p. 150); from *Brieg* to *Domo d'Ossola* and *Arona* by diligence in about 16 hours (for about 25 fr.). The summit of the pass is 6,218 feet above the sea. Less than a mile beyond the summit is the *Hospice*, where travellers are entertained gratis, or for what they may choose to contribute to the funds of the establishment. The scenery below this point is very wild and grand

From *Arona* to *Milan* by rail is about 2 hours ; 8.05 fr., 5.85 fr., 4.15 fr. Instead of going through to *Arona* by diligence, the tourist may stop at either *Baveno* (*Hotels: Beaurivage, Bellevue*) or *Stresa* (*Hotel des Iles Borromées*), on Lake Maggiore, and go by steamer to *Sesto Calende*, and thence by rail to *Milan* ; 7.05 fr., 5.15 fr., 3.65 fr. *Stresa* is the most convenient point for visiting the *Borromean Islands*.

4. *By the St. Gothard* (see p. 139). From *Biasca* (*Hotels: de la Gare, Biasca*) one can proceed by rail to *Locarno* on *Lake Maggiore* (see p. 135) ; or from *Bellinzona* by diligence (railway building) to *Lugano*, thence by rail to *Como* (or by steamer to *Porlezza*, omnibus to *Menaggio* and steamer to *Como*) and to *Milan*.*

FROM THE TYROL. 1. *By the Brenner* (see p. 197). Instead of going through by rail to *Verona*, we advise the tourist, if time will permit, to leave the train at *Trent* or *Trento* (*Hotels: Europa, Hotel de la Ville*), the Roman *Tridentum*, where there is a cathedral (begun in 1212, completed in the 15th century) of considerable interest ; also the church of *S. Maria Maggiore*, in which the Council of Trent was held (1545-63) ; with old palaces, ruined castles, etc. Hence let him proceed by carriage (1 horse, 8 fl. ; 2 horses, 14 fl.) or *stellwagen* (2 fl.) to *Riva* (*Hotels: Traffellini, Giardino*) on the *Lago di Garda* ; by steamer over the Lake to *Peschiera* (1.75 fl., 1.10 fl., Austrian money) ; and thence by rail to *Verona* ; 3.15 fr., 2.30 fr., 1.65 fr. The ride from *Trent* to *Riva* is very beautiful, but if one cannot take the time for it, he may keep on by rail to *Mori*, whence there is an omnibus, over a shorter

* This railway passes through *Monza* (*Hotels: Palazzo Reale, del Castello*) where the "Iron Crown of Lombardy" is to be seen among other curiosities in the Cathedral, which was built in the 14th century on the site of one founded by Queen Theodolinda in the 6th century. The crown is a hoop of gold, adorned with jewels, and enclosing a thin strip of iron, said to have been made of a nail from the true Cross, brought from Palestine by the Empress Helena

(10 miles ; 70 *kr.*) but hardly less attractive road, to *Riva*. The scenery on Lake Garda is charming.

2. *By the Stelvio* (see p. 197). From *Colico* (*Hotels : Angelo, Isola Bella*) there are steamers over Lake Como to *Como* (4 *fr.*, 2.10 *fr.*), and railway thence to *Milan*, as above.

FROM VIENNA. *By the Semmering* (see p. 194) to *Trieste*, and thence to *Venice*, either by rail (132 miles ; 26.75 *fr.*, 19.65 *fr.*, 13.75 *fr.*) or by the Austrian Lloyd's Mail Steamers (from T. on Tues., Thurs., and Sat., at midnight ; 9 *fl.*, 6.50 *fl.*). The time by steamer is about 7 hours ; by rail, 8-9 hours.

The Italian Lakes.

The main group of these lakes (including all but the *Lago di Garda*, which is about fifty miles from *Como* in a straight line) is included within a space measuring about fifty-five miles by thirty-five. "If there were straight roads and a succession of bridges for him to do it upon, a man could walk right across *Maggiore*, *Lugano*, *Como*, and their satellites in a day." Those who enter Italy from Switzerland will naturally visit them before proceeding southward ; others can take them (except *Garda*, which is more conveniently reached from *Verona*) in an excursion from *Milan*.

The LAKE OF COMO, the *Lacus Larius* of the Romans (see Virgil, *Geor.* ii. 159) is generally considered the most beautiful of the group. It is about 36 miles long, and its greatest width is 3 miles. Its shores are studded with picturesque villages and charming villas, with a background of forests and mountains, some of which are 7,000 feet high. The loveliest point is *Bellaggio* (*Hotels : La Grande Bretagne*, excellent ; *Genazzini*, also recommended), where the lake divides into two arms. *Cadenabbia* (where there is a good hotel, the *Bellevue*), on the western shore opposite *Bellaggio*, is also a pleasant stopping-place. *Colico*, at the northern end of the lake, is "openly dirty and

tacitly unhealthy." Its name, as Howells remarks, "might be literally taken in English as descriptive of the local insalubrity." *Como* (*Hotels: Italia, Volta*), at the other extremity, is a thriving town of 20,000 inhabitants, the birthplace of Pliny the Younger, and of Volta. The cathedral (1396-1521) is one of the best in Northern Italy. Steamers run several times a day from Como to Colico, touching at Bellaggio and many other points; 4 *fr.* 2.10 *fr.* From *Menaggio* there are omnibuses (2 hours; 2.50 *fr.*) to *Porlezza* on Lake Lugano.

The LAKE OF LUGANO, which lies between Como and Maggiore, though much smaller than either, is scarcely their inferior in the loveliness of its scenery. It may be visited from *Menaggio* (as above) or by rail from *Como* to *Lugano* (20 miles). Steamers run on the lake daily between *Porlezza*, *Lugano*, and *Ponte Tresa*. The best stopping-place is at *Lugano* (*Hotels: du Parc, Suisse, Washington*, etc.), which is the capital of the Swiss canton of Ticino. A delightful excursion (3 hours; no guide needed) may be made to the top of *Monte San Salvatore* (2,982 feet). A pleasant and convenient way of crossing from Lake Lugano to Lake Maggiore, is by steamer from Lugano to *Ponte Tresa*, whence there is an omnibus to *Luino*. There is also a diligence from Lugano to Luino in about 3 hours; but the other route is preferable on account of the delightful sail over the Lake.

The LAGO MAGGIORE (the *Lacus Verbanus* of the Romans) may also be reached by diligence from *Como* to *Laveno* direct (30 miles). The road lies through a beautiful district, with views of Monte Rosa, the Simplon chain, etc. See above (p. 201) for railway from *Milan* to *Sesto Calende*; also (pp. 135 and 201) for the approach to the lake from Switzerland by the St. Gothard and the Simplon. This is the largest of the Italian lakes, being about 45 miles in length and averaging 3 miles in breadth. Steamers run its whole length from *Sesto Calende* to *Magadino*, touching at

many points on both shores. The best hotels are at *Stresa*, *Baveno* (p. 201), *Pallanza* (*Grand Hotel Pallanza*), *Luino* (*du Simplon*), and *Locarno* (*Corona*, *Locarno*). The *Borromean Islands* are best reached from *Stresa*, either by the steamer (40 c.) or by row-boat (2-4 fr.). There are four of the islands, two of which, *Isola Bella* and *Isola Madre*, belong to the Borromeo family. On the former is the large palace built by Count Vitaleo Borromeo about a century ago, with terraced gardens, fountains, grottoes, etc. all very elaborate and artificial. The *Isola Madre* is larger, and laid out with gardens and walks in less formal style. The *Isola dei Pescatori*, inhabited by fishermen, is more picturesque than either; but it is best to admire it from afar. The charm of many an exquisite bit of Italian village scenery is dispelled as soon as one gets within smelling distance of it. "There are places which you enter full of romantic enthusiasm, and escape from with a shudder; instead of raising your hands in admiration, you employ them in holding your nose." On the fourth island, *Isola San Giovanni*, there is a chapel, with house and gardens, belonging to the canons of Pallanza.

The LAGO D'ORTA is a small but lovely lake, lying to the west of Maggiore. It may be visited from *Stresa*, or by omnibus (2.50 fr.) from *Arona* to *Orta* (*Hotel: Leone d'Oro*), a small town on a promontory extending into the lake. Above the town is the *Sacro Monte*, laid out as a park and affording a beautiful prospect from the tower on the summit. From *Monte Motterone* (4,519 feet), which is a ridge separating the *Lago d'Orta* from the *Lago Maggiore*, there is a more extensive view, including the entire stretch of mountains from Monte Rosa to the Tyrolean Ortler, the lakes on either side and four smaller ones, and the broad plains of Lombardy and Piedmont with the Milan cathedral towering in their midst.

The LAGO D'ISEO, one of the smaller lakes, lying midway between Como and Garda, is conveniently

visited from *Brescia*, by post-omnibus (11 miles) to the town of *Iseo* (*Hotel: Leone*) near the lower end of the lake. The pedestrian may prefer to take the train to *Grumello* (between *Bergamo* and *Brescia*, about 20 miles from the latter) and walk thence (5 miles) to *Sarnico*, at the foot of the lake. A steamer plies between *Sarnico* (touching at *Iseo*) and *Lovere* at the head of the lake, where Mary Wortley Montagu lived for some time. The scenery in the neighborhood is very beautiful.

The LAGO DI GARDA, the Roman *Lacus Benacus*,* is about 40 miles long and about 10 wide near the lower end. The railway between *Brescia* and *Verona* touches it at *Desenzano* and at *Peschiera* (see above, p. 201), from both of which places there are steamers to *Riva*, at the head of the lake. Between *Desenzano* and *Peschiera* is the narrow promontory of *Sermione*, the "*Sirmio*, peninsularum insularumque ocellus" of Catullus, who had a villa here, the ruins of which (?) are still to be seen. The upper part of the lake is shut in by high and precipitous mountains, of which *Monte Baldo* (6,860 feet) is the most conspicuous. At *Gargnano*, *Limone*, and other villages on the banks, great quantities of oranges, lemons, and olives are grown. *Solferino*, famous for its battle-field, is a few miles from the foot of the lake, and may be visited from *Desenzano* or *Peschiera*.

Turin to Milan.

The route of the tourist will depend somewhat on the road by which he has entered Italy. We will assume for the present that he has arrived at *Turin* via *Mont Cenis*, and will describe a continuous line of travel from that point. We will show hereafter how the route may be modified, if he enters the country at *Genoa*, *Venice*, etc.

* The lake is as rarely calm as in the days of Virgil, who describes it in *Geor.* ii. 160: "Fluctibus et fremitu adsurgens Benace marino."

TURIN, the Italian TORINO (*Hotels: Europa, Trombetta, Feder, de Turin*, first-class, all good; *Liguria*, cheaper, commended), was the *Augusta Taurinorum* of the Romans, having been founded by the Taurini, a Ligurian tribe. From 1859 to 1865 it was the capital of Italy, and the residence of the king. It is situated on the Po, near its union with the Dora Riparia. It is essentially a modern city, having been quite destroyed during the siege of 1706. It is regularly laid out, with many elegant buildings, but has little to detain the tourist. Its one mediæval relic is the *Palazzo Madama*, a castellated structure, repaired and embellished in 1718 by the mother of King Victor Amadeus II., from whom ("Madama Reale") it got its present name. Near this is the *Palazzo Reale*, or Royal Palace, built in the 17th century, in one wing of which is the *Armory* (Sund. 11-3, and other days by tickets obtained at the office below), a choice collection of arms, etc., many of which are of historical interest, with coins, mosaics, ivories, etc. An embossed shield by Benvenuto Cellini is specially to be noted. The *Palazzo dell' Accademia delle Scienze* contains the *Pinacoteca*, or picture-gallery (on Sundays 9-1; and other days 9-4), in which are many choice pictures; also museums of antiquities and of natural history (both open at the same times as the picture-gallery). The *Cathedral*, a Renaissance edifice, contains the chapel of the *Santo Sudario*, interesting for its architecture and as the burial-place of the Dukes of Savoy. Some of the other churches are handsome, but call for no special remark here. The Library of the *University* (daily, 9-4) contains 140,000 volumes and 3,000 MSS. From the hill on which the *Capuchin Monastery* stands, there is a fine view (especially in the morning) of the city and suburbs, and of the Alps in the distance, the snowy peak of Monte Rosa being markedly conspicuous. The *Public Garden* is a favorite resort in the evening; it contains several public monuments, and there are many in other

parts of the city. An excursion (2 hours walk) should be made to the *Superga* (2,400 feet) a hill crowned by a church and commanding a beautiful prospect. Donkeys for the ascent may be hired at the *Madonna del Pilone*, which may be reached by omnibus, or by boat on the Po.

From Turin to Milan is about 94 miles by rail; 16.95 fr., 11.90 fr., 8.55 fr. The road passes through *Novara*, near which the battle of Novara (March 23, 1849) was fought, a pleasant town with a Romanesque Cathedral, etc.; and through *Magenta*, also memorable for its battle-field.

MILAN, or MILANO (*Hotels: Confortable, de la Ville, Royal, Cavour, Gran Bretagna; San Marco, Pozzo, Bella Venezia*, etc., second class), the capital of Lombardy, is one of the largest and wealthiest cities of Italy. It was an important town under the Romans, was sacked by Attila in 452, totally destroyed by Frederic Barbarossa in 1162, and has figured prominently in more recent history. It is now a great manufacturing place, with about a quarter of a million inhabitants.

Of the many churches the *Cathedral* is the most famous, being next to St. Peter's at Rome the most magnificent in Italy, and having the advantage of that in being Gothic in its architecture. The façade is marred, however, by classical doors and windows, and the altars within are in the same incongruous style. In spite of these and other faults, the edifice is one of the grandest and most beautiful in Europe. It is nearly 500 feet long and 250 wide through the transepts, and the height of the nave is about 150 feet. The central pyramid or spire is more than 350 feet high. The many pinnacles and the throngs of statues (some 4,500 in all) are marked features of the exterior. To see these to advantage one should ascend to the roof (ticket 25 c., and map of the view, which is to be preferred to a guide, 1.50 fr.). The prospect from the spire includes the city and the country about it.

with the snowy Alps stretching through more than a semicircle, and the Appenines filling half of the remaining horizon. The monuments and sculptures in the interior are of much interest, but we cannot refer to them in detail. The church was begun in 1386 by a Visconti, and the greater part of it finished at the close of the 15th century; the work, after many delays and interruptions, was resumed under Napoleon I. in 1805, but is not yet fully completed.

Of the other churches, that of *St. Ambrose* (S. Ambrogio), founded by that saint in the 4th century, but belonging in its present form to the 12th century, is perhaps the most interesting. It is in the Romanesque style, and has been lately restored, with round arches in place of the pointed ones that disfigured the interior. Here the old Lombard Kings received the "Iron Crown." The frescoes and ancient mosaics (9th century) are to be noted; also the golden altar-front, and some of the monuments in the chapels and the crypt. *S. Maria delle Grazie* (15th century), partly the work of Bramante, was originally an abbey church, and the refectory in the rear contains Leonardo da Vinci's celebrated fresco of the *Last Supper*.* *S. Lorenzo* is the most ancient church in Milan, the interior having perhaps belonged to a temple erected by the Emperor Maximianus, and the adjacent *Colonnade* is of the same date (3d century). *S. Maurizio* contains some admirable frescoes by Luini.

* "The picture has suffered in every way — first by smoke from the neighboring kitchen, then by an inundation and the consequent dampness, then by the use of the room as a stable in the time of Napoleon I., also by the cutting of a door through the lower part of the table. In some places the paint has peeled off. But still the original surpasses its best copies. . . . It is remarkable that, while other parts are defaced, there is not one of the thirteen countenances which does not retain its expression, and not one of the thirteen figures whose attitude and action may not be traced throughout" (Rev. Dr. Peabody's "Reminiscences of European Travel"). It should be borne in mind, however, that the painting was "restored" in 1726, again in 1770, and yet again in 1853; so that it is hardly possible that much of the original work now remains.

The *Brera*, or Palace of Science and Art (9-4 in summer, 9-3 in winter, 12-4 on Sund.), contains the *Picture Gallery*, with 400 paintings, including Raphael's renowned *Sposalizio*, or Marriage of the Virgin, and the *Archæological Museum*, a collection of ancient and mediæval sculptures, inscriptions, etc. The *Ambrosian Library* (10-3; 1 fr. to attendant) is remarkable for its rare books, MSS., and palimpsests, and also contains some choice pictures, bronzes, historical relics, etc. There are some frescoes by Luini and other pictures and works of art in the *Palazzo Reale*, near the cathedral. To be noted also are the *Ospedale Maggiore* (Great Hospital); *La Scala*, the celebrated theatre; the *Castle*, once a residence of the Visconti and Sforza, now a barrack; the *Galleria Vittorio Emanuele*, with its decorative statuary and its brilliant shops; and the *Arco della Pace*, a triumphal arch begun by Napoleon I. as a termination to the Simplon road, but twice "reconstructed" as a historical monument. The *Public Garden*, with the recent addition, is the chief public promenade. Near one of the entrances is the bronze statue of Cavour, and there are several other statues within the grounds.

Genoa to Milan.

If the tourist enters Italy from Southern France, or via *Nice*, he can strike the line of travel we have begun to describe by going from *Genoa* to *Milan*, via *Pavia* (95 miles; 17.25 fr., 12.25 fr., 8.75 fr.) or via *Alessandria* (105 miles; 18.65 fr., 13.10 fr., 9.35 fr.); or if he wishes to visit *Turin*, he may take the train for that city (104 miles; 18.30 fr., 12.80 fr., 9.15 fr.) and thence to *Milan*, as above. On the first-named route, the only places of special interest are *Pavia* and the celebrated *Certosa*, or Carthusian monastery, 5 miles from *Pavia* (about 17 from *Milan*). At *Pavia* (no good hotels) the notable things are the *cathedral*, containing the beautiful *monument of St. Augustine*, which is of itself worth a long journey to see; several other

old churches ; and the covered bridge over the Ticino. The University is the oldest in Europe. The *Certosa* was founded in 1396, and the church is one of the noblest Gothic works of that period ; while the façade, begun in 1473, is much admired as an example of the richest Renaissance style. The frescoes, monuments, mosaics, etc., in the interior are of great beauty and interest. The place may be visited (and Pavia also) in a day's excursion from Milan, if not taken *en route* to that city.

Between *Genoa* and *Turin* there is nothing to detain the tourist whose time is limited. *Asti*, one of the larger towns on the way, was the birthplace of Alfieri.

GENOA, in Italian GENOVA, in French GÈNES (*Hôtels : de la Ville, Croce di Malta, Genoa*, etc., first-class ; *de France*, cheaper) merits its name of "the Proud" ("Genova la Superba") as seen from the Mediterranean, with its marble palaces on the seaward slope and the sheltering hills in the background ; but most of the streets are narrow and crooked, so that the "inside view" of the city is apt to disappoint the traveller who has approached it by water. The few streets, however, that are of tolerable width — the *Strada Nuova*, *Strada Nuovissima*, and *Strada Balbi*, especially — are unsurpassed in their way, being lined with magnificent palaces, memorials of the ancient splendor and opulence of the city. The *Palazzo Durazzo*, the *Palazzo Brignole*, and the *Palazzo Balbi* contain picture galleries (to be seen for a fee of 1 fr.) ; the *Palazzo del Municipio*, originally the palace of the Doria Torsi family, contains some historical relics, among which is the autograph of Columbus, etc. ; the *Palazzo Ducale* (in the *Piazza Nuova*), the old residence of the Doges, is now used for public offices ; and there are others too many for mention. The gardens of the *Palazzo Doria* command a fine view of the harbor ; but the best view in Genoa is to be got by ascending the dome of the church of *S. Maria di Carignano*, on a hill at the southeastern end of the city. The

Cathedral (S. Lorenzo), was built about the year 1100, but has been often remodelled and restored. The façade is of black and white marble in alternate stripes, and the interior is a medley of styles. Other noteworthy churches are *S. Ambrogio*, sumptuous with mosaics, frescoes, and gilding; *S. Matteo*, built by the Dorians in the 13th century; *L'Annunziata*, the most richly decorated in Genoa, and containing a few good pictures; and *S. Siro*, with frescoes by Carlone and gilt angels at the high altar.

The favorite excursion in the vicinity is to the *Villa Pallavicini*, about 7 miles distant by rail. Tickets of admission are obtained at the Palazzo Pallavicini in the city, and a fee (2 fr. or more) is paid to the attendant who shows visitors through the grounds, which are very extensive and beautifully laid out, with fountains, cascades, a stalactite grotto, etc. There are charming views from several points.

Milan to Verona and Venice.

From Milan to Verona by rail is about 106 miles; 20.55 fr., 15 fr., 10.70 fr. The most important places en route are *Bergamo* and *Brescia*. At *Bergamo* (*Hotels: Italia*, best; *Venezia*), a famous fair is held yearly, from the middle of August to the middle of September. The church of *S. Maria Maggiore* and the *Cappella Colleoni* are interesting for their architecture and the pictures they contain. There is a railway hence to Lecco on Lake Como; 4 fr., 2.95 fr., 2.10 fr. *Brescia* (*Hotels: Albergo Reale; Gambero, Scudo di Francia*), formerly one of the richest cities of Lombardy, is now noted for its iron works. It has an elegant Town Hall (known as *La Loggia*), built in the 16th century, and two Cathedrals, portions of the older of which (commonly called *La Rotonda*) date back to the 9th century. There is a museum of antiquities in a restored Roman temple, erected by Vespasian. It contains a remarkable bronze statue of Victory, dug up here in 1826. The *Museo Civico* is a collec-

tion of sculptures, pictures, etc., including Raphael's celebrated Pietà, Thorwaldsen's Day and Night, and other choice things. In the church of *S. Afra*, there is one of Titian's best works, the Woman taken in Adultery; also the Martyrdom of *S. Afra*, by Paul Veronese. *SS. Nazaro e Celso* has an altarpiece by Titian, etc. The *Campo Santo*, half a mile from the city, is considered one of the finest in Northern Italy.

For excursion from Brescia to the *Lago d'Iseo*, see above (p. 204).

Peschiera (see p. 205), between Brescia and Verona, is one of the four fortresses of the famous "Quadrilateral"; the others being Verona, Mantua, and Legnago.

VERONA* (*Hotels: di Londra, Due Torri; Colomba d'Oro, Aquila Nera*) was an ancient city when it came under the dominion of the Romans. It was the birth-place of Catullus,† probably of Nepos also, and possibly of the elder Pliny and Vitruvius. Paul Veronese was born here, as his name implies.

Of the Roman remains the *Amphitheatre* is most renowned. A great part of the exterior arcade was thrown down by an earthquake in 1184, but the in-

* "To my mind, no city has a fairer place than she that sits beside the eager Adige, and breathes the keen air of mountains white with snows in winter, green and purple with vineyards in summer, and forever rich with marble. Around Verona stretch those gardened plains of Lombardy, on which Nature, who dotes on Italy, and seems but a mere stepmother to all transalpine lands, has lavished every gift of beauty and fertility. Within the city's walls, what store of art and history! Her market-places have been the scenes of a thousand tragic or ridiculous dramas; her quaint and narrow streets are ballads and legends full of love-making and murder; the empty grass-grown piazzas before her churches are tales that are told of municipal and ecclesiastical splendor. Her nobles sleep in marble tombs so beautiful that the dust in them ought to be envied by living men in Verona; her lords lie in perpetual state in the heart of the city, in magnificent sepulchres of such grace and opulence, that, unless a language be invented full of lance-headed characters, and Gothic vagaries of arch and finial, flower and fruit, bird and beast, they can never be described." (Howells's "Italian Journeys.")

† "Mantua Virgilio gaudet, Verona Catullo." *Ovid.*

erior "remains in such perfection that the great shows of two thousand years ago might take place in it to-day." Its dimensions are 513 by 410 feet outside, and 248 by 147 inside (in the arena), and there are 45 ranges of seats, estimated to accomodate at least 22,000 spectators. There are also the ruins of a *theatre*, of which Howells gives a better description ("Italian Journeys," pp. 303-305) than is to be found in any of the guide-books. The *Porta de' Borsari* is a Roman gateway, which is evidently older than the walls built by Gallienus, A. D. 265, since an earlier inscription was erased to make room for the one of that date. The *Porta de' Leoni* is another Roman gate or arch, of the time of Vespasian.

The churches of Verona are mostly Gothic, and "more worthy to be seen than any others in North Italy, outside of Venice." The *Cathedral* is of the 14th century, with choir and façade of the 12th. It contains an Assumption by Titian. The cloisters are very elegant. *S. Anastasia*, near the "Due Torre" hotel, has a beautiful interior, with some interesting sculptures and monuments. *S. Zenone* is "a Romanesque basilica of most noble proportions," with quaint bronzes on the doors and much other curious sculpture without and within. The crypt, the cloisters, and the elegant campanile of the 11th century are also to be noted. *S. Fermo Maggiore* (14th century) has an elaborately carved roof of walnut wood, and in one of the chapels a fine altar-piece by Carotto (1528). *S. Giorgio* (accessible only in the morning) contains valuable pictures by Tintoretto, P. Veronese, Carotto, etc. In front of the little church of Santa Maria Antica are the *tombs of the Scaligers*, remarkable examples of Gothic work. There are five of them, the largest being that of Can Signorio, who died in 1375. The tourist should buy the "Notices" of these monuments and of the neighboring church, kept for sale by the sacristan of the latter; the book is a rich specimen of "the English tongue, as written at Verona." There is

much else to be seen in the old Italian city, among other things the "veritable" *tomb of Juliet*, a rude sarcophagus now kept in the garden of an old Franciscan monastery on the right bank of the Adige.* The house of the Capulets, now a tavern, is in the street of San Sebastiano.

[From Verona an excursion may be made to the *Lago di Garda* (see above, p. 205), if it has not been visited earlier. It is also a convenient point for an excursion to *Mantua*, which is 23 miles distant by rail; 4.40 fr., 3.20 fr., 2.30 fr. *Villafranca*, where the treaty between the French and Austrian emperors was signed, July 11, 1859, is passed *en route*.

MANTUA, in Italian MANTOVA (*Hotels: Croce Verde*, tolerable; *Aquila d'Oro*), founded by the Etruscans, and in the olden time a place of renown, is in these latter days one of the least interesting of the Italian cities. Of the churches *S. Andrea* is the most notable; it was begun in the latter part of the 15th century from designs by Leo Battista Alberti, of Florence, but the dome was not completed until 1782. The chief other buildings are the old *Ducal Palace* and the *T Palace* † (Palazzo del Tè) erected by Giulio Romano and containing some of his frescoes. The *Piazza Virgiliana* is a public square planted with trees by the French, early in the last century, in honor of the Mantuan poet. There is also a *Teatro Virgiliano* and an *Accademia Virgiliana di Scienze e Belle Arti*.]

From Verona to *Venice* it is 72 miles by rail; 13.95 fr., 10.15 fr., 7.25 fr. The road passes through *Vicenza* and *Padua*.

VICENZA (*Hotels: de la Ville*, best; *buffet* at station), the *Vicetia* or *Vicentia* of the Romans, was the birthplace of Palladio, "and the cold hand of that friend of

* Howells asks: "Does not the fact that this relic has to be protected from the depredations of travellers, who could otherwise carry it away piecemeal, speak eloquently of a large amount of vulgar and rapacious innocence drifting about the world?"

† It takes its name from standing where the streets meet to form that letter.

virtuous poverty in architecture lies heavy upon his native city in many places" (Howells). Of works *not* his, one of the finest is the famous *clock tower*, which rises to the height of about 300 feet from a base little more than 20 feet square. The *cathedral*, *S. Corona*, and *S. Stefano* contain pictures by Tintoretto, P. Veronese, and other great masters.

PADUA, Italian PADOVA (*Hotels: Stella d'Oro*, commended; *Croce d'Oro*, *Aquila d'Oro*), the Roman *Pata-vium*, was founded, according to the ancient tradition,* by Antenor, the brother-in-law of Priam. In mediæval days it was famous, as it still is, for its *University*.

Among its alumni were Savonarola, Tasso, Ariosto, Petrarch, and Galileo, whose statues with many others now adorn the Piazza Vittorio Emanuele. The *Botanical Garden* is the oldest in Europe. Of the many churches the noblest is *S. Antonio*, begun in 1259, nearly completed before the close of that century, and restored in 1749 after a fire. It is an imposing structure with seven domes, and is rich in paintings, sculptures, and other works of art. The adjoining *Scuola del Santo* is adorned with frescoes, attributed to Titian and his pupils. *S. Maria dell'Arena*, or "Giotto's chapel," contains a series of frescoes which are among the best works of that master. The adjacent church of *S. Agostino degli Eremitani* (13th century) is also celebrated for its frescoes, by Mantegna. In *S. Giustina* there is an altar-piece by P. Veronese, etc. The *Palazzo della Ragione*, built in the 11th century and remodelled in the 15th, is noted for its great *hall*, one of the largest in the world, being nearly 300 feet by 100 and about 80 high. It contains among other antiquities the tomb of a Livy, but not the historian. The *Picture Gallery* is in the same building. There are several other old palaces of more or less architectural interest.

* See Virgil, *Æn.* i. 242-249. The story is of course mythical, though it was generally accepted by the Romans. One Lærgus, contemporary of Ovid wrote a poem on it.

Between Padua and Venice there is nothing worthy of note. The railway enters the latter city by a bridge more than two miles long, consisting of long embankments and 222 arches. It is one of the grandest works of its class, and cost nearly a million of dollars.

Venice.

VENICE, in Italian VENEZIA (*Hotels: Grand, Europa, d'Italie, Barbese, Bellevue, Victoria, Danieli; d'Angleterre, di Monaco*), is one of the cities to which it is impossible to do justice in a flying visit. Three or four days may suffice for a hurried glance at the more prominent objects of interest, but it would be better to remain here at least a week or ten days, even at the sacrifice of a dozen minor cities. If one is not a mere "vacation tourist," he will of course make a much longer stay.

The city, as the reader very likely knows, is built on a cluster of small islands, in the lagoon of the same name. This lagoon is separated from the Adriatic by a long, narrow sandbank, divided by several inlets, of which the one known as the *Porto di Lido* was anciently the main entrance for ships, while the *Porto di Malamoco* is now the deepest channel. The chief of the hundred or so Venetian islands is the *Isola di Rialto* (Island of the Deep Stream, or *rivo alto*), which gives its name to the famous bridge; most of the others are very small. The *Canalazzo* or *Grand Canal* winds through the city in a double curve, dividing it into two unequal parts, and is the main thoroughfare—a marine "Broadway." There are 146 smaller canals, or *rii*, which form the network of minor streets. There are, indeed, streets, properly so called, and by means of these, together with the narrow paths (*calli*) along the banks of the canals and the three hundred or more bridges, one can walk from one end of Venice to the other, if he does not lose his way; but for all ordinary purposes of travel and traffic the canal is the highway, and the gondola is the vehicle. There is a

fixed tariff for gondolas, as elsewhere for cabs, and the boatman (who has a strong family likeness to "cabby" on land) is required by law to produce it when called for. A gondola may be hired by the week for about 30 *francs*, and the gondolier will answer for a guide, if the tourist knows a little Italian. A professional guide, if wanted, may be got at the hotels, or (especially before 9 A. M. and after 8 P. M.) in the Piazza San Marco. The usual fee is 5 *fr.* a day, exclusive of fares, etc.; but the guides often make up parties of strangers, and take them the round of the principal sights at a charge of 3 or 4 *fr.* for each person, *including* gondola fares, gratuities, etc. If limited for time, the tourist should take a guide; but if not hurried he had better be his own pilot, with the aid of a map — and his "phrase-book," if he has to depend on that for his Italian.

In order to get a general idea of Venice, as a preliminary to explorations more in detail, the following "voyage of discovery" has been recommended: take a gondola from the *Piazzetta* (near St. Mark's) through the whole length of the Grand Canal to the railway-station (taking the opportunity to visit the neighboring church *degli Scalzi*, which is remote from other objects of interest); then under the railway bridge to the *Canal di Mestre*, to the left of which is the *Ghetto*, or Jews' quarter; thence by the Grand Canal to the *Ponte Rialto*. Leaving the gondola there, *walk* through the *Merceria* (the line of narrow streets in which the chief shops are situated) to St. Mark's. The circuit can be easily made in two hours and a half.

The *Piazza di San Marco*, or St. Mark's Place (usually known as *La Piazza*, the other small public squares being called *campi*), is the great centre of business and amusement, and the centre no less of all that is grandest and loveliest in Venetian architecture. The area is only 576 feet in length, and from 185 to 269 in breadth. The east side is occupied by *St. Mark's church*, with the *Clock Tower* on its right; the

north side, by the *Procuratie Vecchie*; the south by the *Procuratie Nuove*; and the west by the modern structure which unites these into one great palace. The *Piazzetta* is a smaller square opening to the south, and near the angle it makes with the *Piazza* is the *Campanile*, or Bell Tower. On the east side of the *Piazzetta* is the *Ducal Palace*; on the west, the *Library* and *Mint*; to the south, or seaward, the two famous *columns* of granite, the one bearing the winged lion of St. Mark, the other the statue of St. Theodore.

San Marco was built in the 11th century, on the site of a former church burned in 976. It is in the Byzantine style, with Gothic additions of the 14th century and Renaissance alterations of the 17th. Above the portal are the celebrated bronze horses which Constantine carried from Rome to Constantinople, whence Marino Zeno brought them hither in 1205; they were taken to Paris by Napoleon in 1797, but restored to Venice in 1815. A great dome rises in the centre, and four smaller ones crown the arms of the cruciform structure. It would be vain to try to describe in the space at our command, or in any space, "the Byzantine magic and splendor" of this glorious basilica.*

* Perhaps the nearest approach to a word-picture of it is to be found in Ruskin's *Stones of Venice*, vol. ii.: "A multitude of pillars and white domes, clustered into a long low pyramid of colored light; a treasure-heap, it seems, partly of gold, and partly of opal and mother-of-pearl, hollowed beneath into five great vaulted porches, ceiled with fair mosaic, and beset with sculptures of alabaster, clear as amber and delicate as ivory. . . . And round the walls of the porches there are set pillars of variegated stones, jasper and porphyry, and deep-green serpentine spotted with flakes of snow, and marbles that half refuse and half yield to the sunshine, Cleopatra-like, 'their bluest veins to kiss'—the shadow, as it steals back from them, revealing line after line of azure undulation, as a receding tide leaves the waved sand; their capitals rich with interwoven tracery, rooted knots of herbage, and drifting leaves of acanthus and vine, and mystical signs, all beginning and ending in the Cross; and above them, in the broad archivolts, a continuous chain of language and life—angels, and the signs of heaven, and the labors of men, each in its appointed season upon the earth; and above

The *Campanile*, opposite the church, is a square brick tower, surmounted by a pyramid, and 315 feet high. It was begun in the 10th century, but not completed until the 12th; the upper part was destroyed by lightning and restored in 1510. There is a fine view from the top (10 c. to door-keeper) which should on no account be missed. The *bronze doors* of the vestibule, cast in 1750, and the bronze statues by Sansovino, are to be noted.

these, another range of glittering pinnacles, mixed with white arches edged with scarlet flowers,—a confusion of delight, amidst which the breasts of the Greek horses are seen blazing in their breadth of golden strength, and the St. Mark's Lion, lifted on a blue field covered with stars, until at last, as if in ecstasy, the crests of the arches break into a marble foam, and toss themselves far into the blue sky in flashes and wreaths of sculptured spray, as if the breakers on the Lido shore had been frost-bound before they fell, and the sea-nymphs had inlaid them with coral and amethyst."

A few pages farther on, we have this picture of the interior: "There opens before us a vast cave, hewn out into the form of a Cross, and divided into shadowy aisles by many pillars. Round the domes of its roof, the light enters only through narrow apertures like large stars; and here and there a ray or two from some far away casement wanders into the darkness, and casts narrow phosphoric stream upon the waves of marble that heave and fall in a thousand colors along the floor. What else there is of light is from torches, or silver lamps, burning ceaselessly in the recesses of the chapels; the roof sheathed with gold, and the polished walls covered with alabaster, give back at every curve and angle some feeble gleaming to the flames; and the glories round the heads of the sculptured saints flash out upon us as we pass them, and sink again into the gloom. Under foot and over head, a continual succession of crowded imagery, one picture passing into another, as in a dream; forms beautiful and terrible mixed together; dragons and serpents, and ravening beasts of prey, and graceful birds that in the midst of them drink from running fountains and feed from vases of crystal; the passions and the pleasures of human life symbolized together, and the mystery of its redemption; for the mazes of interwoven lines and changeable pictures lead always at last to the Cross, lifted and carved in every place and upon every stone; sometimes with the serpent of eternity wrapt round it, sometimes with doves beneath its arms, and sweet herbage growing forth from its feet; but conspicuous most of all on the great rood that crosses the church before the altar, raised in bright blazonry against the shadow of the apse."

The *Clock Tower* (La Torre dell' Orologio), built in 1496, restored in 1849, rises above a gateway leading into the *Merceria*. The hours are struck on a bell by two bronze figures.

The *Procuratie Vecchie* was erected in the latter part of the 15th century, the *Procuratie Nuove* about a century later; and the *Nuova Fabbrica*, or *Atrio*, connecting the two, was added under Napoleon in 1810. The older buildings were originally the palaces of the "procurators" or chief magistrates of the republic. The arcades under them are filled with shops and restaurants. The *Library* (Libreria Vecchia), on the west side of the Piazzetta, is a graceful building designed by Sansovino in 1536. The *Mint*, or *Zecca*, adjoining this, is modern and of no architectural interest.*

The *Ducal Palace* (Palazzo Ducale) was "the great work of Venice," to quote Ruskin's words, "the principal effort of her imagination, employing her best architects in its masonry, and her best artists in its decoration, for a long series of years."† Our limits

* Ruskin calls attention to the valuable pictures in this range of buildings: in the Zecca "a beautiful and strange Madonna by Benedetto Diana; two noble Bonifazios; and two groups, by Tintoret, of the Provveditori della Zecca, by no means to be missed, whatever may be sacrificed to see them, on account of the quietness and veracity of their unaffected portraiture, and the absolute freedom from all vanity either in the painter or in his subjects:" in the Library, on the ceiling of the "Antisala," the *Sapienza* of Titian, "a most interesting work in the light brilliancy of its color, and the resemblance to Paul Veronese;" in the great hall, two large Tintorets, "St. Mark saving a Saracen from drowning" and "the Stealing of his Body from Constantinople," both "rude but great;" and in the narrow spaces between the windows, "single figures by Tintoret, among the finest things of the kind in Italy, or in Europe:" finally, in the picture-gallery in the Palazzo Reale (*Procuratie Nuove*), "among other good works of various kinds, are two of the most interesting Bonifazios in Venice, the 'Children of Israel in their Journeyings.'"

† For a careful investigation of the disputed questions as to the date of various portions of the edifice, see the "Stones of Venice," vol. ii. chap. 8. The conclusion the author reaches is, in brief, that the "*Gothic Ducal Palace*," which superseded an earlier Byzantine structure, was begun in 1301 and completed in 1423.

will not allow any detailed description of the exterior or the interior of this remarkable building ; the two great façades, looking towards the Piazzetta and the sea ; the spacious courtyard within, and the *Scala dei Giganti*, or Giant's Staircase, which forms the main entrance of the palace ; the *Sala del Maggior Consiglio*, or Great Council Hall, with portraits of the doges in long array on the frieze, and the masterpieces of Tintoretto and other great painters that adorn the walls ; and the other halls, with their bewildering wealth of art.*

The existing edifice is made up of this Gothic palace, to which the façade toward the sea belongs ; of the additions, in similar style, made after the fire of 1419 had destroyed the old palace fronting on the Piazzetta ; and of the Renaissance work after the great fire of 1479 (the façades behind the Bridge of Sighs, both towards the court and the canal, etc.). There was another terrific fire in 1574, which destroyed the interior of the Great Council Chamber and all the upper rooms on the sea front and most of those on the canal ; after which the whole was restored, and the Prisons on the other side of the canal, with the Bridge of Sighs leading to them, were added.

* Ruskin says : "The multitude of works by various masters, which cover the walls of this palace is so great, that the traveller is in general merely wearied and confused by them." He then advises that one should confine his attention to the following pictures : Tintoret's *Paradise* (said to be the largest oil painting in the world) in the Great Council Chamber — "the artist's *chef d'œuvre*, and the most precious thing that Venice possesses ;" *The Siege of Zara* in the Sala del Scrutinio, perhaps by Tintoret ; Titian's *Doge Grimani kneeling before Faïth*, in the Sala delle Quattro Porte, a striking example of the artist's "want of feeling and coarseness of conception," but "as a work of mere art, of great value ;" the *frescoes* on the roof of the same room, by Tintoret, "now mere wrecks, but yet deserving of the most earnest study ;" Tintoret's *Descent from the Cross*, in the Sala dei Pregadi, "a most noble painting ;" *Venice, Queen of the Sea*, in the same room and by the same artist, "notable for the sweep of its vast green surges, and for the daring character of its entire conception," though "in many respects unworthy of the master ;" Tintoret's *Doge Loredano in Prayer* (same room), "sickly and pale in color, yet a grand work ;" *St. George and the Princess* and *St. Andrew and St. Jerome*, in the Anti-Chiesetta, companion pictures by Tintoret, "most majestic and characteristic of the master." *Bacchus and Ariadne*, "the most beautiful of the four care-

The Ducal Palace is connected on the east side by the *Bridge of Sighs* (Ponte dei Sospiri) with the *Prisons* (Le Prigione). The bridge is "a work of no merit, and of a late period, owing the interest it possesses chiefly to its pretty name and to the ignorant sentimentalism of Byron" (Ruskin).* The Prison is still used for the same purpose, and cannot be visited without special permission.

The *Accademia delle Belle Arti*, in a suppressed Augustine convent (daily, 10-3; on festivals, 11-2), half a mile from St. Mark's and easily reached on foot, contains about 600 pictures, most of which are by the Venetian masters.†

ful pictures by Tintoret, which occupy the angles of the Anti-Collegio; " *Europa* by P. Veronese (same room), "one of the few pictures which both possess and deserve a high reputation; " *Venice Enthroned* (P. Veronese, same room), "one of the grandest pieces of frank color in the Ducal Palace; " *Venice and the Doge Sebastian Venier*, in the Sala del Collegio, "an unrivaled Paul Veronese, far finer even than the 'Europa'; " Tintoret's *Marriage of St. Catherine* (same room), "an inferior picture, but the figure of St. Catherine is exquisite — note how her veil falls over her form, showing the sky through it, as an Alpine cascade falls over a marble rock." The roof of this room is entirely by P. Veronese, and "the traveller who really loves painting should pass the sunny summer mornings here again and again."

* Howells speaks of it as "that pathetic swindle, the Bridge of Sighs." As it was the means of communication between the Criminal Court and the Criminal Prison, the sighing company that crossed it must have been made up of "housebreakers, cut-purse knaves, and murderers." The name was given to it "by the people from that opulence of compassion which enables the Italians to pity even rascality in difficulties."

And this, as the same writer very pleasantly shows in the first chapter of his "Venetian Life," is but one of many sentimental errors concerning the city. The famous *pozzi* or dungeons under the Ducal Palace are by no means so bad as they have been painted, and were occupied by few, if any, of the distinguished political prisoners whose memory is popularly associated with them. The statue which Byron makes Faliero address as one of his great ancestors "was erected to a soldier of fortune a hundred and fifty years after Faliero's death," and the Giant's Stairs down which the head of the Ducal conspirator rolls in the *written* tragedy were not built until nearly a century later.

† Among these is Titian's celebrated "Assumption," which

Of the many *churches* besides St. Mark's, we will refer briefly to the more interesting, in the order in which they may be most conveniently visited. The quoted criticisms are from Ruskin, unless otherwise stated.

Santa Maria della Salute, on the Grand Canal, is a Renaissance edifice (16th century) "impressive by its position, size, and general proportions." The façade is "rich and beautiful of its kind, and was chosen by Turner for the principal object in his well-known view of the Grand Canal."*

San Stefano, on the way from St. Mark's to the Academy, is "the best ecclesiastical specimen of central Gothic in Venice." The west entrance, which is much later than the rest, is of the richest Renaissance Gothic.

The *Church of the Frari* (S. Maria Gloriosa dei Frari), was begun in 1250, and continued at various subsequent periods. The apse is "a very noble example of Italian Gothic;" the doors "very elaborate Renaissance Gothic;" the interior fine, but chiefly interesting for its monuments. Of the pictures "the John Bellini in the sacristy is the most finished and delicate example of the master in Venice." In the south aisle

Ruskin thinks likely to get more than its fair share of attention from the traveller. He considers Tintoret's "Death of Abel" and "Adam and Eve," among the most wonderful works in the gallery, and that all the pictures of Bellini in the same room are of great beauty and interest. In the great room (where Titian's "Presentation of the Virgin" is) the pictures by Vittor Carpaccio and Gentile Bellini, representing scenes in ancient Venice, are "full of interesting architecture and costume." In this room, "most of the Veronese are good, and the large ones are magnificent."

* Ruskin adds: "The sacristy contains several precious pictures: the three on its roof by Titian, much vaunted, are indeed as feeble as they are monstrous; but the small Titian, 'St. Mark with Sts. Cosmo and Damian,' was, when I first saw it, to my judgment, by far the best work of Titian's in Venice." It has since been "restored," much to its injury, as he thinks. Here also is "one of the most highly finished Tintorets in Venice, 'the Marriage in Cana.'" The tomb of Francesco Dan-
dolo, in the adjoining cloister, "deserves special attention."

is the large and elegant *monument of Titian*, completed in 1852. There is also the *tomb of Canova*, from a design of his own, which Ruskin compliments as follows: "consummate in science, intolerable in affectation, ridiculous in conception, null and void to the uttermost in invention and feeling."

S. Rocco is notable for the interesting pictures by Tintoret which it contains. The adjacent *Scuola di San Rocco* is a fine example of the early Renaissance (1517), and for its decorative pictures "one of the three most precious buildings in Italy" (the others being the Sistine Chapel at Rome, and the Campo Santo of Pisa). The pictures, 62 in number, are on the walls and ceilings of these rooms so badly lighted that they can be seen at all only in the early morning. "They were all painted, however, for their places in the dark, and are therefore, for the most part, nothing more than vast sketches, made to produce, under a certain degree of shadow, the effect of finished pictures;" and in this respect they are unique productions. "None but Tintoret would have undertaken the task, . . . and no other series of his works exhibits powers so exalted."*

Santa Maria dell' Orto, a good example of Renaissance Gothic, contains some important pictures by Tintoret and the tomb of the artist.

The *Church of the Jesuits* (Gesuiti), erected 1715-30, is famous for its interior, the walls being covered with imitations of drapery in white marble inlaid with green; but, as Howells remarks, this is "a trick and not art," and "has no richness of effect, but a poverty, a coldness, a harshness indescribably table-clothly." It contains Titian's "Martyrdom of St. Laurence," which has suffered from "restoration."

SS. Giovanni e Paolo, popularly known as *San Zanipolo*, is a large Gothic church, formerly the burial-

* For a detailed description of these pictures, filling thirty pages of small type, see the "Venetian Index" in *The Stones of Venice* (vol. iii. pp. 336-366, Amer. ed.).

place of the Doges and containing many of their monuments, which are worthy of special attention. Some of its best pictures, including Titian's "Peter Martyr" and a Madonna by Bellini, were destroyed by a fire in 1867. A Crucifixion by Tintoret is highly praised by Ruskin; and "Our Lady with the Camerlenghi," by the same master, he considers "altogether perfect, perhaps the best piece of Tintoret's portrait-painting in existence." In the square beside the church is the statue of Bartolomeo Colleone, "one of the noblest works in Italy."

S. Zaccaria is a fine example of early Renaissance, with a very beautiful Gothic chapel attached. "It contains the best John Bellini in Venice (after that of San G. Grisostomo *), the Virgin with four saints." This picture was carried to Paris in 1767, but restored in 1815.

S. Salvatore (16th century, with façade of the 17th) contains "some of the best examples of Renaissance sculptural monuments in Venice." There are also two pictures by Titian, and a remarkable altar-piece chased in silver, a work of the 13th century.

Santa Maria dei Miracoli is a small church, "the most interesting and finished example in Venice of the Byzantine Renaissance, and one of the most important in Italy of the cinque-cento style." The grotesque sculptures are admirably executed and worthy of careful examination.

S. Giorgio Maggiore is on the island of the same name, opposite the Piazzetta. It was begun by Palladio in 1560, and is a renowned example of his style. It contains several of Tintoret's pictures, minutely described by Ruskin in the "Venetian Index" referred to above.

Il Redentore, on the Giudecca, another church by

* This church is "early Renaissance, containing some good sculpture, but chiefly notable for a noble Sebastian del Piombo," besides the John Bellini, "one of the most precious pictures in Italy, and among the most perfect in the world."

Palladio, contains three of John Bellini's best *Ma* donnas, and, "in the sacristy, a most beautiful Paul Veronese."

S. Sebastiano, in the southwest part of the city, is famous for pictures by P. Veronese, who is buried here. There are also some interesting monuments and sculptures.

These last three churches are all near the Canal of the Giudecca, and may be visited in one excursion. The *church of the Scalzi*, mentioned above, is renowned for its precious marbles (abused, as in the Jesuit church, by being made to look like drapery) and also for "a fine John Bellini" over the high altar.

Of the old *Palaces*, the best are situated on the Grand Canal,* and will be pointed out by the gondolier (or guide) in passing them. Critical comments on most of them may be found in Ruskin's "Venetian Index," and in other parts of "The Stones of Venice."

The *Palazzo Correr* contains the *Museo Civico* (Mond. Wedn. Sat. 10-4), a collection of pictures (mostly poor) and drawings by old masters, bronzes, ivories, coins, porcelain, glass, gems, etc.

The *Arsenal* (daily, 9-3; fee to guide) has a gateway which is "a curiously picturesque example of Renaissance workmanship, admirably sharp and expressive in its ornamental sculpture." In front are the four Greek lions brought from the Piræus in 1687. The museum contains old arms and armor, instruments of torture, etc.

An excursion may be made to *Murano*,† a mile and a half to the north, where there is a *cathedral* (*S. Donato*) founded in the 10th century, altered and

* The *Hotel Danieli* is the old Nani-Mocenigo Palace, "a glorious example of the central Gothic, nearly contemporary with the finest part of the Ducal Palace." The *Europa Hotel* is one of the Giustiniani Palaces, "good late 14th century Gothic, but much altered."

† For charming descriptions of this and other islands of the lagoon, see the "Venetian Days" of Howells.

enlarged in the 12th, and much modified subsequently, but still retaining interesting remains of the early edifice. It is minutely described in "The Stones of Venice," vol. iii. pp. 35-62. There is also a glass factory on the island. At *Torcello*, about 7 miles north of Venice, there is another ancient cathedral, built in the 7th century, restored in 1008, and still preserving much of its original aspect. This church also receives much attention from Ruskin.

Venice to Bologna.

From Venice to Bologna is 101 miles by rail ; 18.95 fr., 14.20 fr., 10.30 fr. The road passes through *Padua* (see above, p. 215) and *Ferrara*,* where, if possible, a stop should be made.

FERRARA (*Hotels* : *Europa*, best ; *Stella d'Oro*, *Tre Corone*) was once a rich and populous city (it now has little more than 25,000 inhabitants, or a fourth of what it had in its palmy days), and the seat of the illustrious Este family. Here Guarini, the author of "Pastor Fido," was born ; and here Ariosto and Tasso resided, under the patronage of the Estes. In the library of the *Studio Pubblico* is a portion of the "Orlando Furioso" in Ariosto's handwriting, with many corrections, and a copy of Tasso's "Gerusalemme Liberata," also with corrections ; letters written by Tasso in prison ; manuscripts by Guarini, etc. The house which Ariosto built, and in which he spent his later years, is No. 1208 in the Strada Mirasole. His father's house (spoiled by "restorations") is near the church of S. Maria di Bocche. Guarini's house is still in the possession of his descendants. The *Hospital of St. Anna* was the prison of Tasso for seven years, but the *cell* in which he is said to have been confined is a "sell" of the present century. The

* Between Padua and Ferrara is *Arguà*, where Petrarch died, and where his house and tomb are to be seen. For this place also see one of the pleasantest chapters in the "Italian Journeys."

other notable buildings are the *Castle*, the scene of Byron's "Parisina"; the *Cathedral* (12th century) with an elegant façade and unfinished bell-tower; the churches of *S. Benedetto*, *S. Maria del Vado*, *S. Domenico*, *S. Francesco*, and the *Teatini*, chiefly interesting for the pictures they contain; and the *Palazzo Villa* (1492-1567) with the *Picture Gallery* (daily, 9-3), in which there are good works by Garofalo, Dosso Dossi, and other Ferrarese artists.

BOLOGNA (*Hotels: Brun, Italia, San Marco; Tre Re, Tre Mori*), the Roman *Bononia*, is a walled city with about 90,000 inhabitants. It contains many picturesque remains of mediæval architecture, and is noted for the number of its arcades. It was the seat of the "school of the Caracci," to which Guido and Domenichino also belonged.

The *Cathedral* (*St. Peter*) is of no special interest. The largest of the churches is *S. Petronio*, begun in 1390, but on too vast a scale to be completed. The interior is grand and impressive, and is rich in sculptures and paintings. *S. Domenico* contains the elegant tomb of that saint, some of the carving on which is ascribed to Michael Angelo; with other monuments, Guido's among them. *S. Giacomo Maggiore*, *La Madonna di Galleria*, *S. Cecilia*, *S. Stefano*, *S. Maria dei Servi*, *S. Vitale ed Agricola*, *S. Giovanni in Monte*, *S. Bartolomeo*, and *S. Martino* are all noteworthy for their pictures, and most of them for their architecture. The *Picture Gallery* (daily, 9-3) contains about 360 paintings, including many of the best works of the Bolognese school and the renowned *St. Cecilia* of Raphael. The *Palazzo del Governo*, begun in 1290, has a grand staircase by Bramante, and halls decorated with frescoes, statues, etc. Of the many other Palaces, the *Bacciocchi*, *Pepoli*, and *Zampieri* (adorned with frescoes by the Caracci and Guercino) may be noted. In the *Via Maggiore* is a house built in 1825 by Rossini the composer; and the houses of Guercino and Guido are also pointed out. The *University*, founded

in 1119, contains a large and valuable library, of which the polyglot Mezzofanti was once librarian. There is also a *Town Library*, and a good *Museum of Antiquities*, both in the *Archiginnasio*, which was formerly occupied by the University. It was here that Galvani made the discovery which perpetuates his name. The famous *Leaning Towers* are in a square, near the centre of the city, where several main streets meet. The *Torre Asinelli*, built in 1109, is nearly 300 feet high and leans about 4 feet; there is a good view from the top. The *Torre Garisendi* is about half as high, but leans more than 8 feet. The *Loggia de' Mercanti* (Chamber of Commerce), not far from the towers, is an elegant Gothic structure of the 13th century. From *La Montagnola*, a public promenade on elevated ground, there is a fine view of the city. Outside the walls (a walk of less than a mile) rises *S. Michele in Bosco*, formerly a monastery, now a royal chateau; and on another eminence, about two miles from the city, is the splendid pilgrimage-church of *La Madonna di S. Luca*, built in 1731. It takes its name from a picture of the Virgin said to have been painted by St. Luke. There is a colonnade of more than 600 arches along the height, which commands a grand prospect, stretching from the Apennines to the Adriatic. About a mile from the city is the *Campo Santo*, well worth a visit. The building is an old Carthusian monastery (14th century), devoted to its present use in 1801.

[From Bologna an excursion may be made to *Modena* and *Parma*. To the former it is 23 miles by rail; 4.05 fr., 3.25 fr., 2.45 fr.; and thence to Parma, 31 miles; 5.85 fr., 4.65 fr., 3.50 fr. The excursion may be extended to *Piacenza*, 35 miles from Parma; 6.25 fr., 5.05 fr., 3.75 fr.]

MODENA (*Hotels: Reale, San Marco*) was the important Roman town of *Mutina*, and in more modern times the capital of the Duchy of Modena. It has a Romanesque *cathedral*, built 1099-1108, with a cam-

panile (known as *La Ghirlandina*, from a bronze garland on the vane) more than 300 feet high, and one of the finest in Italy. Here "Tassoni's bucket" is kept, which was taken in a raid on Bologna, in 1325 — if it be "the true one." Tassoni was a native of Modena, and has a monument (1860) near the cathedral. The old Ducal Palace contains the *Picture Gallery* (daily, 10-3) in which there are many good paintings, though no very famous ones; also a cabinet of coins, etc., and a library, rich in old MSS. The *Museo Lapidario* is a collection of Roman and mediæval tombs, sculptures, inscriptions, etc.

PARMA (*Hotels: Croce Bianca, Posta*) is another ancient city, having been founded by the Etruscans, and afterwards made a Roman colony. In recent times it has been the capital of the Duchy of the same name. The *cathedral* "is one of the finest Gothic churches in Italy, and vividly recalls Verona, while it has a unique and most beautiful feature in the three light-columned galleries that traverse the façade one above another" (Howells). The dome is adorned with an Assumption by Correggio, one of his last great works, and very beautiful, even in its present half-obiterated condition. The adjacent *Baptistry* (1196-1270) is one of the finest of its class in Italy. The church of *S. Giovanni Evangelista*, is chiefly interesting for Correggio's frescoes in the dome, which are less injured than those in the cathedral. *La Madonna della Steccata* is a very handsome church, with celebrated frescoes by Parmigianino. In the old *Monastero di San Paolo* (the church is now known as *S. Ludovico*) is another famous roof frescoed by Correggio, fortunately well preserved.*

* "You might almost touch the ceiling with your hand, it hovers so low with its counterfeit of vine-clambered trellis-work, and its pretty boys looking roguishly through the embowering leaves. It is altogether the loveliest room in the world; and if the Diana on her car in the chimney is truly a portrait of the abbess for whom the chamber was decorated, she was altogether worthy of it, and one is glad to think of her enjoying life in the fashion

The *Picture Gallery* has many excellent works of Correggio, Parmigianino, the Caracci, and other masters; and the *Museum of Antiquities* is the best in Northern Italy. The *Library* contains many MSS., some of which are historically interesting. All these collections are in the Palazzo Farnese, which forms a portion of the group of buildings known as the *Palazzo Ducale*.

PIACENZA, in French PLAISANCE (*Hotels: San Marco, Croce Bianca*), was the Roman *Colonia Placentia*. The *Cathedral* (12th century) is adorned with frescoes by Guercino and other masters. *S. Maria della Campagna* contains some admirable frescoes by Pordenone. *S. Sisto*, for which Raphael painted the "Sistine Madonna" (now at Dresden), has a copy of that picture, with others of less note. In the *Piazza de' Cavalli* are equestrian statues of the Dukes Alessandro and Ranuccio Farnese, erected about 1620. The *Palazzo del Comune* is a picturesque building of the 13th century.]

Bologna to Florence.

The railway crosses the Apennines from the plains of Lombardy to the valley of the Arno, and is a grand piece of engineering. There are forty-five tunnels, two of which are more than a mile long, with galleries, bridges, viaducts, and embankments in uninterrupted succession. There are beautiful views (mostly to the left) of the wild scenery of the Apennines, and farther on of the fertile plains of Tuscany, "the garden of Italy."

From Bologna to Florence is 82 miles; 13.80 fr., 11.20 fr., 8.40 fr. The most interesting place *en route* is *Pistoja*, where the railway joins that from Lucca and Pisa.

PISTOJA (*Hotels: di Londra e Globo, Posta*), the Roman *Pistoria*, was an important city in the Middle Ages. It was early famous for its iron-works, and the *pistoia* was invariably permitted to nuns in the fifteenth century" (Howells's *Italian Journeys*, p. 316)

go: its name from being invented here. The *Cathedral* has a fine exterior of black and white marble (13th century), but the interior has been lately "restored" in very bad taste. It contains some elegant monuments, and sculptures, and a silver altar (1314-1466) unsurpassed in its way. The campanile was originally a fortified tower, and still bears the coats of arms of the old governors of the town. The *Baptistery* is a Gothic structure of the 14th century, with a large font probably a hundred years older. *S. Andrea* has sculptures of the 12th century on its façade, and a remarkable pulpit by Giovanni da Pisa (1298-1301). *S. Domenico*, *S. Francesco al Prato*, *S. Bartolomeo*, *S. Maria dell' Umiltà*, and *S. Giovanni Evangelista* are noteworthy for their paintings or sculptures, or both. The *Villa Puccini*, a mile from the city, has beautiful gardens, with works of art, etc.

FLORENCE, in Italian FIRENZE (*Hotels: * de la Ville, de la Paix, New York, Italia, Washington, Victoria*, etc., first class; *Pension Suisse, Porta Rosa*, cheaper), the Roman *Florentia*, is too well-known to need any historical introduction here, or any general remarks upon the beauty of its situation and its attractions for the tourist. A concise enumeration of the more prominent objects of interest is all that we shall attempt. For even a hurried inspection of these a week will barely suffice, and a month would be a brief time for a less superficial survey.

The *Piazza della Signoria* is the historic as it is the business centre of Florence. Here Savonarola was burned at the stake in 1498. Here stands the *Palazzo Vecchio*, the old capitol of the republic, and subsequently the residence of Cosmo I. It was begun in 1298, and is a striking example of the Florentine castles of

* Florence abounds in hotels, many of which are excellent. We have mentioned but a few of them. For one who makes more than a flying visit to the city there are good *pensions*, *hôtels garnis*, and private apartments, at prices to suit all tastes and purses.

the Middle Ages. At the entrance are M. Angelo's statue of David and Bandinelli's Hercules and Cacus. The court is adorned with sculptured columns and an elegant fountain. The great hall is frescoed by Vasari, and contains statues by M. Angelo and others. Near the palace is a magnificent fountain, of the time of Cosmo I., and the equestrian statue of Cosmo by John of Bologna (1594). In the same square is the *Loggia dei Lanzi* (14th century), beautiful in itself and for the masterpieces of sculpture which it enshrines; the *Palazzo Uguccioni*, built about 1550 from designs by Raphael (some say by M. Angelo); and the *Mint* (La Zecca), of the 14th century. Adjacent to this is the *Portico degli Uffizi*, erected by Vasari (1560-74), adorned with statues of celebrated Tuscans. In the second story of the building is the famous *Uffizi Gallery* (hours, etc., same as for Pitti Gallery below), founded by the Medici, and one of the largest and choicest collections in the world. Catalogues may be obtained at the entrance (3.50 fr.). The hall known as the *Tribune* is the inner sanctuary of this temple of art ("the richest room in all the world, a heart that draws all hearts to it," as Hawthorne says), and contains the Venus de' Medici, the Dancing Faun, the Apollino, the Wrestlers, and other marvels of ancient sculpture; while in painting, Raphael, M. Angelo, Titian, Correggio, and other great masters are represented by some of their best works. Besides the paintings and sculptures, there is a rich collection of Etruscan and Italo-Grecian vases, and one of nearly 30,000 drawings by the great Italian masters; also cabinets of coins, gems, etc., accessible only by special permission. On the first floor of the building is the *Biblioteca Nazionale* (daily, except Sund. 9-4 or 5, according to the season), formed by the union of the Ducal Library and the famous Magliabecchian library. It contains about 200,000 volumes and 8,000 MSS., including much that is of great rarity.

On the opposite side of the river is the *Pitti Palace*,

begun in 1440 by Luca Pitti, enlarged a century later by the Medici, further extended in the 16th and 18th century, and completed only in our own day. The *Picture Gallery* (Sund., and from Apr. to Nov. Thurs also, 11-3, free; other days, 9-3, 1 fr.), which is connected with the Uffizi Gallery by a covered way over the Ponte Vecchio, contains about 500 paintings, all good and many of them masterpieces. Catalogues will be found in every hall. Besides the pictures, there are beautiful sculptures, vases, mosaics, etc., scattered through the rooms.

The *Academy of the Fine Arts* (Sund., and in summer Thurs. also, 10-3, free; other days, 9-3, 1 fr.) has a collection which ranks next to the two just mentioned, and which is arranged chronologically.

Of the churches the *Cathedral* (*Il Duomo* or *S. Maria del Fiore*) holds the first place.* It was begun in 1298 by Arnolfo di Lapo, and the work was continued by Giotto and Brunelleschi, the dome being the design of the latter. The length is about 500 feet, the breadth through the transept more than 300, and the height to the top of the cross on the dome about 375 feet. The exterior is coated with white marble, except the façade, which after being half finished was taken down in 1586 to be replaced by a new one that was never erected. It has recently been proposed to supply this marked deficiency in the beautiful edifice, and we are glad that the plan is now being carried out. The interior is grand and impressive, though the walls are quite bare of decoration. The stained glass is of the 15th century. There are many interesting monuments, statues, and other sculpture, bronzes, etc.

The *Campanile*, the unrivalled work of Giotto, is

* Ruskin, in the "Stones of Venice," remarks: "There is, as far as I know, only one Gothic building in Europe, the Duomo of Florence, in which the ornament is so exquisitely finished as to enable us to imagine what might have been the effect of the perfect workmanship of the Renaissance, coming out of the hands of men like Verocchio and Ghiberti, had it been employed on the magnificent framework of Gothic structure."

nearly 300 feet high, coated with many-colored marbles and adorned with statues and reliefs by Donatello, Andrea Pisano, and other masters.* From the top (1 fr. for 1 or 2 persons) there is a delightful view of the city and the surrounding country.

The *Baptistry*, at the west end of the cathedral, is remarkable for its bronze doors, especially those by Ghiberti; the one nearest the church being the subject of Michael Angelo's well-known eulogy. The mosaics of the dome within are interesting, but not easily made out in the dim light.

The church of *Santa Croce*, begun in 1294, completed in 1442 (except the façade, built 1857-63) is "the Pantheon of Tuscany." It contains the tomb of M. Angelo, who is buried here; the monuments of Dante † (buried at Ravenna), of Alfieri (by Canova), of Macchiavelli, of Galileo, and many of less fame; with paintings by Giotto, Andrea del Sarto, and others, and much admirable sculpture.

S. Lorenzo (1425-61), recently restored, is also rich in sculpture and paintings, but is specially famous for the tombs of the Medici adorned with M. Angelo's Day and Night, Morning and Evening, ‡ etc. These

* "It is impossible to give an idea of the richness of effect produced by its elaborate finish; the whole surface of the four sides, from top to bottom, being decorated with all manner of statuesque and architectural sculpture. It is like a toy of ivory, which some ingenious and pious monk might have spent his lifetime in adorning with sculptural designs and figures of saints; and when it was finished, seeing it so beautiful, he prayed that it might be miraculously magnified from the size of one foot to that of three hundred." — Hawthorne's *"Italian Note-Books."*

† Hawthorne refers to this as "a modern work, with likewise its sarcophagus, and some huge, cold images weeping and sprawling over it, and an unimpressive statue of Dante sitting above."

‡ "But the statue [Lorenzo de' Medici] that sits above these two latter allegories, Morning and Evening, is like no other that ever came from a sculptor's hand. It is the one work worthy of Michael Angelo's reputation, and grand enough to vindicate for him all the genius that the world gave him credit for. And yet it seems a simple thing enough to think of or to execute; merely a sitting figure, the face partly overshadowed by a helmet, on

are in the "New Sacristy;" the monuments of other of the family being in the body of the church, in the "Old Sacristy," and in the splendid "Medici Chapel" (9-3; Mond. 12-3). In the cloisters, to the left of the church is the entrance to the *Biblioteca Laurenziana* (9-3, except Sund. and festivals; fee to custodian); remarkable for its old editions of classical authors, and especially for its rare and valuable MSS. with matchless illuminations by Ghirlandajo, and other exquisite work of the kind.

S. Marco is the church of the Dominican monastery to which Savonarola, Fra Bartolomeo, and Fra Angelico belonged. In the church are paintings by Fra Bartolomeo, Santi di Tito, and others; and the chapter-house, cloisters, and cells are adorned with frescoes by Fra Angelico. In the refectory is a Last Supper by Ghirlandajo.

S. Maria Novella (1278-1371, the façade completed in 1470) is a large and elegant church, with many admirable frescoes and other paintings in the chapels.

Other churches notable for their architecture or art treasures, or both, are *S. Spirito* (15th century), *S. Annunziata* (founded 1250, often altered, and now very elegant), *Or San Michele* (built for a corn-hall * in 1284, converted into a church in 1337), *La Badia* (1625), and *del Carmine* (founded 1268, rebuilt after being destroyed by fire in 1771).

The *Palazzo Strozzi* (15th century) is one of the most imposing of the private palaces, and contains a valuable collection of pictures, mostly by Florentine hand supporting the chin, the other resting on the thigh. But after looking at it a little while, the spectator ceases to think of it as a marble statue; it comes to life, and you see that the princely figure is brooding over some great design, which, when he has arranged in his own mind, the world will be fain to execute for him. No such grandeur and majesty has elsewhere been put into human shape. It is all a miracle; the deep repose, and the deep life within it." — *Hawthorne*.

* Its name indicates its original purpose, being a corruption of *Horreum Santi Michaelis*. It is a Gothic structure, and very rich in sculpture, both without and within.

artists. The *Palazzo del Podestà* (or *Il Bargello*),* built in the 13th century for the Podestà, or chief magistrate, and in the 16th century used as a prison, now contains the *National Museum* (1 fr., free on Sund.) a collection intended to illustrate the "history of mediæval and modern culture in Italy." It dates only from 1865, but is worth a visit, if one is not limited for time. In the *Palazzo Riccardi* is the *Biblioteca Riccardiana*, rich in MSS. of much historic interest (9-3, daily, except Sund.). The *Museum of Natural Sciences* (Tues. Thurs. Sat. 10-4) is a very large and valuable collection.

The house of *Michael Angelo*, No. 49 in the *Via Ghibellina*, contains a small collection of pictures and antiquities; the house of *Dante*, where he was born (1265), is in the *Via S. Martino*, No. 2; that of *Amerigo Vespucci*, in the *Borgo Ognisanti*, near the church of *S. Giovanni di Dio*; that of *Macchiavelli*, is No. 16 in the *Via dei Guicciardini* (No. 17 was once the residence of the historian *Guicciardini*); that of *Galileo* is No. 13, *Via della Costa*; that of *Bianca Capello*, No. 26, *Via Maggio*. The memorial tablets which mark these and other buildings of historic interest will aid the stranger in identifying them.

The ancient bridges over the *Arno* will attract the stranger's attention. The oldest is the *Ponte alle Grazie*, built in 1235, recently restored. The *Ponte Vecchio* was rebuilt in 1362, and is remarkable for its double line of shops.† The *Ponte S. Trinità* is a

* "I do not know anything more picturesque in Florence than the great interior court of this ancient Palace of the Podestà, with the lofty height of the edifice looking down into the enclosed space, dark and stern, and the armorial bearings of a long succession of magistrates carved in stone upon the walls, a garland, as it were, of these Gothic devices extending quite round the court." — *Hawthorne*.

† "In these small old houses there is a community of goldsmiths, who set out their glass cases, and hang their windows with rings, bracelets, necklaces, strings of pearls, ornaments of malachite and coral, and especially with Florentine mosaics; . . . an infinity of pretty things, the manufacture of which

handsome bridge of the 16th century, with statues of the Seasons. The *Ponte alla Carraja* was originally built in 1218, but the present structure is of the 16th century. Besides these three are two modern suspension bridges of iron, the lower of which leads to the *Cascine*, the park of Florence, a favorite promenade, especially on Sundays and holidays.

The *Boboli Gardens* (open to the public on Sund and Thurs. ; accessible on other days by permission from the Prefetto del Palazzo) are in the rear of the Pitti Palace. They were laid out in 1500, and are beautifully kept. From the more elevated points there are admirable views of the city and the suburbs.

[Of the many attractive excursions in the environs of Florence, we can barely allude to three or four : that to *San Miniato* (half an hour's walk or drive) with its interesting church and charming view ; * to the *Poggio Imperiale* (a mile from the Porta Romana), a villa of the Medici, now a girls' school, with the neighboring *Torre del Gallo*, used by Galileo as an observatory, and the *villa* where he lived and was visited by Milton ; to *La Certosa* (a mile or two farther in the same direction), a large Carthusian monastery, built in the 14th century, on a hill commanding a most picturesque prospect ; to the *Bello Sguardo* and *Monte Oliveto*, near each other, and a short walk from the city, both remarkable for the views they afford ; and to *Fiesole* (4 miles or so), the ancient *Fasula*, rich in Etruscan remains, and interesting also for its cathedral and other old churches. A day (or two days, if time permits) may be spent in a visit to the monastery of *Vallombrosa* ; going by rail

is continually going on in the little back-room of each little shop. This gewgaw business has been established on the Ponte Vecchio for centuries, although, long since, it was an art of far higher pretensions than now. Benvenuto Cellini had his workshop here, probably in one of these selfsame little nooks." — *Hawthorne*.

* On the way one passes the monastery of *S. Salvatore del Monte*, with the beautiful church which Michael Angelo called "la belle villanella."

to *Pontassieve* (12 miles), thence by carriage to the village of *Pelago*, and thence on horseback or on foot to *Vallombrosa*, which is at an elevation of 2,800 feet, about half way up the *Pratomagno* mountain. The monastery was founded about 1050, but the present buildings are of the 17th century. One wing is fitted up for the entertainment of visitors, 40 or 50 of whom can be accommodated at once. The hospitality is free, but one will of course give the monks as much as he would pay at a hotel. The summit of the *Pratomagno* (5,000 feet) may be reached from here in about 2 hours (guide from the monastery), and the "tramp" is well repaid by the views on the way and from the top.]

Florence to Rome.

One has the choice of three railway routes to Rome: via *Arezzo* and *Perugia*, 232 miles, or 10-14 hours (express fares, 42.95 *fr.*, 29.85 *fr.*; ordinary, 39.10 *fr.*, 26.85 *fr.*, 18.70 *fr.*); or via *Pisa*, *Leghorn*, and *Civita Vecchia*, 271 miles, in 12 hours (through fare same as by other route); or via *Siena* and *Orvieto*, 221 miles, in 12 hours (38.65 *fr.*, 27.30 *fr.*, 18.45 *fr.*). A fourth route is by rail to *Leghorn*, by steamer to *Civita Vecchia*, and thence by rail to Rome. The cost is about the same as by the other routes.

On the first of these routes, the most interesting places are *Arezzo*, *Cortona*, and *Perugia*. A day may well be given to the first two, and another to the third, unless the traveller is in haste to reach Rome.*

AREZZO (*Hotels: Inghilterra, Vittoria*), the ancient *Arretium*, is 55 miles from Florence.† It was the birth-place of Mæcenas; also of Petrarch (the house still stands in the *Strada dell' Orto*), Vasari, and the *Are-
tini*. The cathedral (13th century) is "very stately

* If his time is limited, he had better divide it between Florence and Rome, and give places of minor interest the go-by.

† Hawthorne has given a pleasant account of his visit here, in the "Italian Note-Books," vol. i. pp. 273-280.

with its great arches, and darkly magnificent with the dim rich light coming through its painted windows, some of which are reckoned the most beautiful that the whole world has to show." It contains some fine monuments, sculptures, and paintings. There are several other churches here worth visiting for their pictures, etc. The *Museum* is a good collection of Etruscan vases, bronzes, majolicas, etc. *Vasari's house*, in the Strada S. Vito, contains some of his works. The remains of a *Roman theatre* are pointed out near the church of S. Bernardo.

CORTONA (*Hotels: della Stella*, tolerable; *La Casa Nuti*), 17 miles from Arezzo, is a very ancient town on a hill overlooking *Lago Trasimeno*, the *Lacus Trasimenus* of the Romans, and the beautiful Valle di Chiana. There are extensive remains of Etruscan walls, and the *Museum* contains many Etruscan bronzes, vases, inscriptions, etc., found in the neighborhood. The cathedral and several other churches are adorned with pictures by Fra Angelico, Signorelli, and later painters.

PERUGIA (*Hotels*: Perugia, Gran Bretagna*), the Roman *Perusia*, is another old Etruscan city, and, like Cortona, "set on a hill," 1,500 feet above the valley of the Tiber.† From the ruined *Citadel* the prospect is remarkably fine. The *Sala del Cambio* in the Palazzo Comunale is a beautiful room, decorated with frescoes by Perugino.‡ The *cathedral* (S. Lorenzo) contains

* Hawthorne stopped at the *Grand Hôtel de France*, "near the gate," and at that time (1858) a very good inn. Those who wish to make a prolonged stay in Perugia can find apartments at moderate prices.

† "Perugia is one of the most charming places in Italy. Its site is more than beautiful — it is glorious. It lies on an uneven and rugged eminence, with sweet valleys below, a glimpse of the Tiber in the distance, a splendid range of nearer hills, and beyond them some of the higher snow-crowned peaks of the Apennines. . . . The city is wholly mediæval, quaint, strange, dilapidated, with vestiges of former grandeur everywhere, yet evidently with little remaining wealth, except of art."—*Dr. Peabody's "Reminiscences of European Travel."*

‡ "When the room was in its first glory, I can conceive that the world had not elsewhere to show, within so small a space,

Baroccio's masterpiece, a Descent from the Cross, and the library is rich in MSS. *S. Domenico* is noted for some exquisite stained glass and the monument of Pope Benedict XI. *S. Pietro de' Casinensi*, outside the walls, is interesting for its architecture, and for its pictures, by Perugino, Parmigianino, and others. The choir-stalls were carved from Raphael's designs, and the choir-books contain exquisite miniatures of the 16th century. The pictures from most of the churches have been removed to the *Pinacoteca*, which is noteworthy for its Peruginos. In the *Antiquarian Museum*, in the same building, there are some remarkable Etruscan urns, sculptures, etc. The *Arch of Augustus* is a Roman gateway with the inscription "Augusta Perusia." From this point the ancient walls, of Etruscan origin, may be easily traced. The old *Palaces* deserve notice, and some of them (as the Baldeschi, Donini, Penna, etc.) have good collections of pictures. The *house of Perugino* is in the Via Deliziosa, No. 18. About 3 miles from the city is the *Tomb of the Volumnii* (Sepolcro de' Volumni), one of the best existing specimens of Etruscan work, consisting of ten chambers hewn in the rock. A number of urns, lamps, etc., were found here, which may be seen at the neighboring villa of Count Baglioni. The locality appears to have been the necropolis of the ancient city.

[About 15 miles from Perugia is ASSISI (*Hotels: Leone*, good; *del Subasio*), the ancient *Assisium*, where Propertius was born B. C. 46, and Metastasio A. D. 1698. It is famous for the great Franciscan monastery, founded in 1228, and yet more for the treasures of art in its churches.*

such magnificence and beauty as were then displayed here."—*Hawthorne*.

* "The city seems like a stony growth out of the hillside, or a fossilized city,—so old and singular it is, without enough life and juiciness in it to be susceptible of decay. . . . Nothing is more strange than to think that this now dead city—dead as regards the purposes for which men live nowadays—was, centuries ago, the seat and birthplace almost of art, the only art in

TERNI (*Hotels: Europa; Tre Colonne*, which Hawthorne found "reasonably good") is 44 miles beyond Assisi, and 70 from Rome. The *falls* may be reached by a walk of an hour and a half, or by carriage (one horse, 3 or 4 *fr.*; two horses, 5 or 6 *fr.*). The locality is much infested by beggars and guides, equally unfortunate.]

On the other railway route from Florence to Rome we pass through *Pisa* and *Leghorn*. At *Empoli*, about 20 miles from Florence, a line diverges to *Siena* (40 miles; 6.70 *fr.*, 4.60 *fr.*, 3.20 *fr.*), the *Sena Julia* of the Romans, where there is a remarkable cathedral (13th century) and several other churches of much interest; a collection of pictures, chiefly by early Sienese painters; and a great deal besides to attract the lover of art.* The best hotels are the *Albergo di Siena*, the *Realè*, and the *Aquila Nera*.

PISA (*Hotels: Lungarno, Vittoria, Gran Bretagna, Minerva; de la Ville*) is 49 miles from Florence; † 9.05 *fr.*, 6.35 *fr.* (express). Its chief attractions are the Cathedral, the Campanile or Leaning Tower, the

which the beautiful part of the human mind then developed itself. How came that flower to grow among these wild mountains? I do not conceive, however, that the people of Assisi were ever much more enlightened or cultivated on the side of art than they are at present. The ecclesiastics were then the only patrons; and the flower grew here because there was a great ecclesiastical garden in which it was sheltered and fostered. But it is very curious to think of Assisi, a school of art within, and mountain and wilderness without." — *Hawthorne*.

* Hawthorne spent a fortnight at Siena, where W. W. Story the poet-artist was then residing, and his descriptions of the place are among the most delightful portions of the "Italian Note-Books" (vol. ii. pp. 162-191). He appears to have been peculiarly impressed by the cathedral, to which he reverts again and again, dwelling almost lovingly upon its beauties. The passages are long, and too admirable to be broken, or we should quote them here.

† If one goes (as we should do) from Florence to Rome *via Perugia*, he had better make an excursion to Pisa from Florence, taking a morning train and returning in the evening. Three or four hours will suffice for seeing the four great buildings at Pisa, if he cannot devote more time to them.

Baptistery, and the Campo Santo, "a group of buildings without parallel," and singularly situated withal, being outside the town (at one of its corners), not in its centre where we should naturally look for them.

The *Cathedral* was begun in 1063 and consecrated in 1118. In 1596 it was nearly destroyed by fire, except the choir, but was subsequently restored. It is 311 feet long, 106 wide, and the nave 109 feet high. The façade is a marvel of magnificence, and the interior is at once imposing in its general effect and exquisite in the details of its finish. The elaborate bronze doors were put up in 1602, after the fire; but one of the earlier ones (12th century) is to be seen in the south aisle. The great bronze lamp, which gave Galileo the hint of the pendulum, still hangs in the nave. There are many admirable pictures and other works of art in the church, to which we can make only this passing allusion.

The *Baptistery*, the most elegant structure of the kind in Italy,* was begun about 1153, but not completed till 1278. It is some 120 feet in diameter, and the height of the dome is 180 feet. The pulpit is the masterpiece of Nicola Pisano (1260), and the font is almost as beautiful.

The *Campanile* (1174-1350) is perhaps the finest in Italy, with the exception of Giotto's at Florence. It is 178 feet high, and leans about 14 feet. Some have thought that the inclination was intentional, but it is pretty certain that it was caused by the unequal settling of the foundation, which the builders attempted to remedy in part by lengthening the columns on the lower side of the upper stories.† The tower contains a peal of bells, the heaviest weighing 6 tons. There is an extensive view from the top.

* Dr. Peabody says that it seemed to him "the most faultlessly and exquisitely beautiful building" he ever saw. On the famous *who* see the "Italian Journeys," p 256.

† "The ground in the neighborhood is porous, and almost marshy; and the Cathedral itself has suffered so much from this cause that there is not a single vertical line in it." — *Dr. Peabody*.

The *Campo Santo*, the last of the "Quattro Fabbriche," was begun in 1278 and completed in 1283. The cemetery which it encloses was founded nearly a century earlier, and contains many shiploads of earth brought from Jerusalem. The building is 424 feet long, and 145 broad, a vast corridor enclosing the "holy ground," adorned with sculpture and paintings, and filled with monuments, many of which are admirable works of art.* "The history of sepulture, and the various phases of art connected with it in Italy for two thousand years and more, might be pretty thoroughly studied within its walls."

If one has time to spare, he should visit *S. Caterina*, a large and elegant church of the 13th century; *S. Stefano* (16th century), which has a few excellent pictures and one of the finest organs in Italy; and *S. Maria della Spina*, an exquisite little edifice (built in 1230), with "its entire exterior surface so covered with statuary and figures in alto-relievo, that hardly an inch of naked wall can be seen, so that it looks, not like a building, but like a solid mass of white-robed saints and angels." The old *Palaces*, too, are worthy of attention; † and the *Academy of Fine Arts* contains some good pictures.

[About 13 miles by rail from Pisa is LUCCA (*Hotels: L'Universo, Croce di Malta*), a pleasant old town with

* "These exquisitely arched and traceried colonnades seem to grow like the slim cypresses out of the sainted earth of Jerusalem; and those old paintings, made when Art was — if ever — a Soul, and not as now a mere Intelligence, enforce more effectively than their authors conceived the lessons of life and death; for they are themselves becoming part of the triumphant decay they represent." — *Howells*.

† "It is said that Pisa is one of the few places in Europe where the sweet, but timid spirit of Inexpensiveness — everywhere pursued by Railways — still lingers, and that you find cheap apartments in those well-preserved old palaces. No doubt 't would be worth more to live in Pisa than it would cost, for the history of the place would alone be to any reasonable sojourner a perpetual recompense, and a princely income far exceeding his expenditure." — *Howells*.

many churches and other handsome buildings, and by no means poor in works of art. The *Baths of Lucca*, 12 miles distant, have been a popular resort for centuries. There are several villages in the district, of which *Ponte a Serraglio* (*Hotels: Croce di Malta, Europa*) is the most frequented.]

LEGHORN, in Italian LIVORNO (*Hotels: Victoria and Washington, Gran Bretagna, Aquila Nera*), is about 11 miles from Pisa; 2 fr., 1.35 fr. (express). It is a busy commercial town, with little to attract the tourist. The sea-breezes make it a comfortable place in summer, when it is thronged with people from Rome, Florence, Bologna, etc. Smollett, who died here just after finishing "*Humphrey Clinker*," is buried in the cemetery of the English chapel.

Between Leghorn and Rome there is nothing of special interest for the traveller whose time is limited. There are fine views of the sea (on the right, of course) after passing Cecina.

Rome and its Vicinity.

Rome was not built in a day, and it cannot be "done" in a day; nor in a week, unless in the most hurried and unsatisfactory way. Ten days will possibly suffice for a glance at the chief objects of interest, but to go the entire round of the "sights" would require at least ten times ten days. One who can remain here long enough to see the city somewhat at leisure will need a local guide-book: * we shall limit

* The best one is unquestionably Hare's "*Walks in Rome*" (Strahan & Co., London), though Murray's is of course excellent. Baedeker's "*Central Italy*" (which devotes some 240 out of 320 pages to Rome and its vicinity) is the most convenient for the pocket and, like all his handbooks, is comprehensive, minute, and trustworthy; the maps and plans are better than Murray's, or any others that we have seen. Hare's book should by all means form a part of the tourist's preparatory reading; and Story's "*Roba di Roma*" may well be added. Hawthorne's "*Marble Faun*" (known in England under the title of "*Trans-formation*") contains many charming descriptions of Roman scenery and life. Of the "*Italian Note-Books*," to which we

ourselves to a concise account of what one may attempt to see if he can give only ten days to the city.

There are now many excellent hotels in Rome, chiefly in the neighborhood of the Piazza di Spagna, and between that point and the railway station. One of the best is the *Hotel Costanzi*, Via San Nicola di Tolentino, in a high and airy situation; another is the *Quirinale*, Via Nazionale, a large new house, well commended by tourists who have tried it. The new *Continental*, very near the station, is also a first-rate house. The *Russia*, 9 Via Babuino, is an old and favorite hotel with English and Americans; and the *America*, 79 same street, has also an excellent reputation. In the Piazza di Spagna are the *Londra* and *Europa*, good houses; in the Piazza Barberini, the *Bristol*, good, but expensive; and in the Corso, the *Roma*. At all these hotels arrangements may be made for a week or more at 10-12 *fr.* and upwards per day. Cheaper houses are the *Minerva*, near the Pantheon; *Molero*, 56 Via Gregoriana; *Italia*, 12 Via Quattro Fontane; etc. Of *pensions*, which are comparatively rare in Rome, Madame Tellenbach's and Miss Smith's, 93 and 51 Piazza di Spagna, are commended. The *Bellevue di Pincio*, 18 Via di Porta Pinciana (English hostess), is also well spoken of.*

In selecting the tithe of Roman sights that may be "done" in ten days — or, if "'twere done quickly," in a week perhaps — no two persons familiar with the ground would probably make the very same list. But

have elsewhere referred, almost one half is devoted to Rome. Of less recent books (like Hillard's "Six Months in Italy," Norton's "Travel and Study in Italy," Mrs. Jameson's "Sacred and Legendary Art," "Diary of an Ennuyée," etc.), we need not give a list here.

* Breakfast or dinner may be got more cheaply at a restaurant (Corradetti's, Roch's, Lisi's, etc.) than at a hotel; but persons staying at a hotel are expected to dine at the *table d'hôte*. The *trattorie* also send out dinners to families in apartments, in a tin box with a stove, which is called for next morning. "A dinner for six francs ought to be amply sufficient for three persons, and to leave enough for luncheon the next day" (Hare).

there are certain "lions" that all would set down — St. Peter's, the Lateran, S. Maria Maggiore, and a dozen more of the churches ; the Vatican, Borghese, Barberini, and sundry other Palaces ; the Forum, the Coliseum, the Palace of the Cæsars, and the Baths of Caracalla, if nothing else, under the head of "ruins" ; with certain villas, monuments, tombs, and so on. These things on which all would agree we shall briefly note, with yet briefer mention of others that some would reckon as not inferior in interest.

Of the churches *St. Peter's* is of course *facile princeps*. It stands on the site of the circus of Nero, where many Christians were martyred and where St. Peter is said to have been buried after his crucifixion. An oratory was founded here as early as A. D. 90, and in A. D. 306 a basilica was begun by Constantine the Great, which, though only half the size of the modern cathedral, was the grandest church of that time.* The crypt is now the only remnant of this early basilica, which suffered severely at the hands of the Saracens in 846, and was demolished by Julius II., who began the present edifice in 1506 from designs by Bramante. The work went on, with various changes in the plan and under several architects, until Paul III., "being inspired by God," as Vasari says, entrusted it to Michael Angelo, then nearly 72 years old. He labored upon it for 17 years, and began the dome on a new plan, which was modified subsequently by Giacomo della Porta, who unquestionably improved it by making it loftier and lighter. Only the façade now remained unfinished ; but Carlo Moderno, the next architect, stupidly returned to the plan of a Latin cross which had been several times adopted and rejected by his predecessors, and lengthened the nave in front before adding the façade, thus spoiling the view of the dome from that side. The church was dedi-

* It measured 395 feet by 212, and covered a greater space than any of the mediæval cathedrals, except those at Milan and Seville. (Hare.)

cated by Urban III. in 1266, the colonnades added by Alexander VII. in 1667, and the sacristy by Pius VI. in 1780. The expense of the work was so heavy (that of the main building being estimated at fifty millions of dollars) that Julius II. and Leo X. resorted to the sale of indulgences to raise the money, and this led to the Reformation.

No two authorities agree with regard to the dimensions of the church ; but it is about 600 feet in length and about 400 in breadth through the transepts. The height of the nave is more than 150 feet, and of the interior of the dome nearly 350 feet, to which the lantern adds some 50 more. The extreme height to the top of the cross is about 450 feet.* The diameter of the dome is very nearly 150 feet, being 3 feet less than that of the Pantheon. The ascent is permitted only on Thursdays 8-10 A. M., on application at the sacristy. On the roof there is quite a village of small houses, occupied by custodians and workmen. From here a staircase between the two shells of the dome leads to the ball, which will hold 16 persons at once.

The interior of the church we cannot describe in detail. It is a familiar fact that it does not at first sight seem so vast as it really is. The statues and ornaments which one naturally takes as standards of measurement are themselves of unusual proportions — "the angels in the Baptistery are enormous giants ; the doves, colossal birds of prey" — and it is only by observing the living, moving figures that we begin to get an idea of the immensity and grandeur of the edifice.† Grad-

* It is stated by *good* authorities all the way from 440 to 475. For an interesting comparison of St. Peter's and St. Paul's of London, see an article on "The Completion of St. Paul's," in the *London Quarterly Review*, Oct. 1872. The area covered by St. Peter's is nearly double, and its cubical contents about treble those of St. Paul's.

† Byron has referred to this in his description of the church in "Child Harold : " —

"Enter: its grandeur overwhelms thee not ;
And why? it is not lessened; but thy mind,
Expanded by the genius of the spot,

jally it expands until it fills the full measure of our anticipations, if indeed it does not far exceed them. It is only however, after repeated visits that it reveals its complete grandeur ; so that, if possible, one should return to it again and again during his sojourn in Rome. And he should not fail to see the exterior of the church *from the rear*, where it dwarfs all the surrounding buildings, and where alone a good *near* view of the dome is to be had.

The *Lateran*, or church of *San Giovanni in Laterano*, takes the precedence even of St. Peter's in ecclesiastical rank, being, as the inscription on its façade sets forth, "OMNIUM URBIS ET ORBIS ECCLESiarUM MATER ET CAPUT." It is the church of the Pope as bishop of Rome, and here his coronation takes place.* It is the fourth basilica erected on the site. The first, consecrated in 324, was destroyed by an earthquake in 896 ; the second,† built 904-11, was burned in 1308 ; it was rebuilt, but burned again in 1360 ; and in 1362-70 the present edifice was erected. The interior has been greatly injured by the mutilations and modifications it has undergone. The façade was built by Galilei, in 1734.‡ The *cloisters* of the adjacent *Monastery*

Has grown colossal, and can only find
A fit abode wherein appear enshrined
Thy hopes of immortality."

* "À St. Pierre le pape est souverain pontife. À St. J. Lat-
eran il est évêque de Rome." — *A. Du Pays*.

† It was this church to whose glories Dante alludes (*Paradiso*,
xxxi.) : —

"Quando Laterano
Alle cose mortale andò di sopra."

The present west end is in part a remnant of this second basilica.

‡ "It stands on a most noble site, on the outskirts of the city, commanding a view of the Sabine and Alban hills, blue in the distance, and some of them hoary with sunny snow. The ruins of the Claudian aqueduct are close at hand. The church is connected with the Lateran palace and museum, so that the whole is one edifice ; but the façade of the church distinguishes it, which is lofty and grand, — more so, it seems to me, than that of St. Peter's. . . The inside of the church disappointed me." — *Hawthorne*.

are beautiful work of the 12th century. The *Museum* (daily, 9-4) contains collections of old sculptures and Christian antiquities, with copies of pictures from the catacombs, etc.

Near the Lateran, in a small building, is the *Scala Santa*, a flight of 28 marble steps, reputed to be from the house of Pilate and to have been trodden by the feet of Jesus. They were brought to Rome, it is said, by Helena, the mother of Constantine, in 326. No one is allowed to ascend them except on his knees.*

Santa Maria Maggiore, also known as the *Liberian Basilica* from its founder Pope Liberius, first built in 352-366, was rebuilt in 432-440, and in spite of many alterations retains much of its ancient character. The tribune with its mosaics was added in 1292 (restored 1575), the campanile renewed in 1376, and the west front erected in 1741. The nave, 280 feet long and 60 broad, with the long line of marble columns on either side surmounted by a frieze of mosaic pictures (5th century), is "both very simple and very grand." The pavement is of "the most glorious opus-alexandrinum, and its crimson and violet hues temper the white and gold of the walls." The panelled roof is gilt with the first gold brought to Spain from South America, a present to the Pope from Ferdinand and Isabella.† In the right transept is the elegant *Sistine Chapel*, and opposite to it the *Borghese Chapel*, no less resplendent with all manner of precious marble, lapis lazuli, agate, and the like.‡

* For a similar *Scala Santa* at Bonn see above, p. 104.

† "In front of and beneath the high altar, Pius IX. has lately been preparing his own monument, by constructing a splendid chamber approached by staircases, and lined with the most precious alabaster and marbles." — *Hare*.

‡ For a description of the decorations in this chapel, "remarkable as testifying to the development which the theological idea of the Virgin, as the Sposa or personified church, had attained" in the time of Paul V., — the same pope who in 1615 promulgated the famous bull relative to the Immaculate Conception, — see Mrs. Jameson's *Legends of the Madonna* (American ed., p. 91), or *he Walks in Rome*, where the passage is quoted in full.

[Near S. Maria Maggiore is the church of *S. Antonio Abbate* (the tutelary saint of animals) to which horses, mules, cows, etc., are brought during the week following the feast of the saint (Jan. 17) to be blessed and sprinkled with holy water. On the 23d, the horses of the Pope and of all the Roman grandees are sent here for this purpose.]

S. Lorenzo fuori le Mura is a basilica on the site of an oratory built by Constantine to mark the burial place of St. Laurence. It was erected by Pelagius II. in 578, and after being repeatedly enlarged was at length so much altered by Honorius III. in 1216, that "the old basilica became merely the choir or tribune of a larger and more important church." It has since been modified and restored by Nicolas V., Innocent X., and Pius IX. (1864-70). The mosaic frieze of the portico is of the 13th century; the figures in the pediment, recently added, represent the founders and patrons of the church, from Constantine to Pius IX. The rich mosaic pavement of the nave is of the 10th century; the two splendid *ambones*, inlaid with serpentine and porphyry, are of the 12th. The nave is the basilica of Honorius III.; in the rear of this, and on a lower level, is the earlier church of the 6th century, with its elegant fluted columns of pavonazzetto. Under the high altar is the silver shrine reputed to contain the remains of St. Laurence and St. Stephen.

The *Cemetery of St. Lorenzo*, adjoining the church, is "the great modern burial-ground of Rome."

S. Paolo fuori le Mura (St. Paul outside the Walls) is a magnificent basilica, which marks the spot where the Apostle is believed to have been buried. Constantine first built an oratory here, which was enlarged into a basilica in 386, and restored by Leo III. in 795-816. In 1823 it was almost totally destroyed by fire, but has since been rebuilt. "Its exterior is below contempt; its interior, supported by eighty granite columns, is most striking and magnificent, but it is cold and uninteresting when compared with the ancient

structure, 'rich with inestimable remains of ancient art, and venerable from a thousand associations' (Hare). The triumphal arch between the nave and transept is a relic of the old basilica (440), and the mosaics of the tribune, which escaped the fire, are the work of the 13th century. The canopy of the high altar was erected in 1285; the ugly baldacchino over it is modern. The adjacent *cloister*, of the 12th century (ladies are not admitted to it), is very beautiful, and contains Christian and other antiquities.

S. Clemente "retains more of the details belonging to primitive ecclesiastical architecture than any other church in Rome." The greater part of the present building is of the 9th and 12th centuries; but beneath this is the *lower church*, first discovered in 1857, which is probably the edifice mentioned by St. Jerome in 392 as occupying this site. It is adorned with frescoes of the 8th and 9th centuries. Below this crypt, is a third structure (discovered in 1867) which is thought to be the very house of St. Clement, the fellow-laborer of Paul and third bishop of Rome. It is decorated with rich stucco ornament. The Chapel of the Passion contains frescoes by Masaccio which, though restored, are much admired. The mosaics of the tribune (12th century) are also to be noted.

The church of *Ara-Cæli*,* or *S. Maria in Ara-cæli*, is mentioned as early as the 10th century. "The interior is vast, solemn, and highly picturesque. It was here, as Gibbon himself tells us, that on the 15th of October, 1764, as he sat musing amidst the ruins of the Capitol, while the barefooted friars were singing vespers, the idea of writing the 'Decline and Fall' of the city first started to his mind." The church contains many interesting monuments and several good pictures. Here,

* It takes its name, it is said, from the altar erected by Augustus to commemorate the Delphic oracle respecting the coming of Christ, and bearing the inscription "Ara Primogeniti Dei." Some assert that the name dates only from the Middle Ages, when the church was called "Santa Maria in Aurocælio."

100, the *Santissimo Bambino* has his shrine, and is displayed to the people during the Epiphany.

From a passage beyond the adjacent cloisters, a flight of stairs leads up to a chapel and corridor, whence there are beautiful views of the city.

S. Maria del Popolo occupies the site of the tomb of Nero.* A church was built here in the 11th century, and the present edifice in 1480. It was modernized by Bernini (about 1660), but still retains much of the beautiful work of the 15th century. The interior is "a perfect museum of sculpture and art." The adjacent Augustine convent was the residence of Luther while he was in Rome.

S. Pietro in Vincoli (St. Peter in Chains) was founded in 442 by the Empress Eudoxia, for the reception of the chains that had bound St. Peter in prison. It has suffered greatly from alterations at various periods, but the interior is still imposing. The Doric columns in the nave were taken from the Roman baths that occupied the site. Of the monuments the most remarkable is that of Julius II., with Michael Angelo's famous statue of Moses.†

S. Prassede was erected in 822 on the site of an

* It is in the handsome *Piazza del Popolo*, in the centre of which stands the *obelisk*, "oldest of things, even in Rome," erected here by Sixtus V. in 1589, but originally brought from Egypt and set up in honor of Apollo by Augustus.

"On the left side of the piazza rise the terraces of the Pincio, adorned with rostral-columns, statues, and marble bas-reliefs, interspersed with cypresses and pines. A winding road, lined with mimosas and other flowering shrubs, leads to the upper platform, now laid out in public drives and gardens, but till twenty years ago a deserted waste, where the ghost of Nero was believed to wander in the Middle Ages. Hence the Eternal City is seen spread at our feet, and beyond it the wide-spreading Campagna, till a silver line marks the sea melting into the horizon beyond Ostia."

† "I found it grand and sublime, with a beard flowing down like a cataract; a truly majestic figure, but not so benign as it were desirable that such strength should be. The horns, about which so much has been said, are not a very prominent feature of the statue, being merely two diminutive tips rising straight up

earlier church. It fell into ruin while Avignon was the papal residence (see p. 179), and has been seriously injured since by alterations. It is chiefly noteworthy for the splendid chapel known as the *Orto del Paradiso*, decorated with mosaics on a gold ground (10th century). It contains the column to which Christ is said to have been bound. Ladies are not admitted to the chapel except on the Sundays in Lent; at other times they can look in through a grating. The tribune, which is reached by steps of beautiful rosso-antico, is covered with mosaics of 817-824. In the sacristy there is a painting of the Scourging of Christ, by Giulio Romano.

There are many other interesting churches, but we can barely mention a few of them. *S. Maria sopra Minerva*, built in 1370 on the ruins of a temple of Minerva, is the only important Gothic church in Rome; it has been lately restored in bad taste, but "the chapels are a perfect museum of relics of art and history." *S. Maria della Pace* (15th century) contains Raphael's Sibyls, one of his best works, "skillfully freed from 'restorations' by Palmaroli in 1816." *S. Onofrio* (1439) has frescoes by Domenichino, a beautiful Madonna by Leonardo da Vinci, and other good pictures. Tasso is buried in this church; also the poet Guidi and Cardinal Mezzofanti. *S. Agnese fuori le Mura* (built in the 7th century, altered in the 15th) was re-decorated as a thank-offering by Pius IX., who fell through the floor of the church into the cellar, April 15, 1855, without serious injury. He also rebuilt the monastery. The accident is represented in a large fresco by Tojetti in a chamber on the right of the courtyard. *S. Agostino* (15th century, over his forehead, neither adding to the grandeur of the head, nor detracting sensibly from it. . . .

"The most remarkable of the pictures [since sold, and replaced by a copy] in the church is a face and bust of Hope, by Guido, with beautiful eyes lifted upwards; it has a grace which artists are continually trying to get into their innumerable copies, but always without success." — *Hawthorne*.

altered in 1740) contains Raphael's fresco of Isaiah. *S. Stefano Rotondo* (5th century) is interesting for its quaint frescoes representing the early martyrdoms. At the head of the steps leading up to *S. Gregorio*, "St. Augustine took his last farewell of Gregory the Great, and, kneeling on this greensward below, the first missionaries of England received the parting blessing of the great pontiff, as he stood on the height in the gateway." *S. Marcello* has some fine modern monuments, with the Creation of Eve and other masterpieces of Pierino del Vaga. *S. Pudentiana*, supposed to be the most ancient of the Roman churches, but much altered and modernized (the graceful campanile is of the 12th century), contains in the tribune some mosaics of the 8th century (others say of the 4th) which are perhaps the best of all ancient Christian work of that kind. In 1865 excavations under the church disclosed constructions supposed to belong to the house of Pudens where Paul lodged, A. D. 41-50, and of the oratory dedicated A. D. 145. *S. Maria in Trastevere* (founded in 224, rebuilt in 340 and again in 1139) is noteworthy for its mosaics of the 12th century, etc.* *S. Maria degli Angeli* is a vast and magnificent church, formed by M. Angelo out of one of the great halls of the Baths of Diocletian. It contains Houdon's statue of St. Bruno and many large pictures brought from St. Peter's, where they were replaced by mosaic copies.

The *Palace of the Vatican* has been the residence of the Popes since their return from Avignon (see p. 179). There was a palace on the same site much earlier, perhaps in the time of Charlemagne, which was rebuilt by Innocent III. and enlarged by Nicolas III. in the 13th century; but the Lateran continued

* The walls of the portico are covered with early Christian and pagan inscriptions, among which is the following, of the time of Trajan: "MARCUS COCCEUS LIB. AUG. AMBROSIVS PRAEPOSITVS, VESTIS ALBAE, TRIUMPHALIS, FECIT, NICE CONJUGI SVAE CVM QVA VIXIT ANNOS XXXV. DIEBVS XI. SINE VLLA QVERELA."

to be the papal residence until 1377. Since that time the Vatican has been enlarged by one pontiff after another until it has become the most extensive palace in the world. Its length is 1151 feet, its breadth 767, and it is said to contain 11,000 rooms, large and small.

The art collections in the palace are accessible daily, 8-11 and 2-4, except on Sundays, and high festivals, by a "permesso" obtained through an ambassador or consul.*

The *Museum of Sculpture* includes the *Galleria Lapidaria*, with 3,000 ancient inscriptions, many statues, sarcophagi, etc.; the *Museo Chiaramonti* and *Braccio Nuovo*, with more than 600 statues, busts, and other sculptures; the *Museo Pio-Clementino*, in which are the most famous antiques (the Apollo Belvedere, Laocoön, etc.); and the *Museo Gregoriano*, devoted to Etruscan antiquities. The *Picture Gallery* contains about fifty choice paintings, among which are Raphael's Transfiguration and Madonna del Foligno, and Domenichino's masterpiece of the Last Communion of St. Jerome. The *Loggie of Raphael* are corridors decorated with frescoes by Raphael and his pupils, and the *Stanze* are a series of rooms frescoed by the same master; all famous works, but more or less faded and defaced.†

* Since the Italian occupation, the galleries have not been freely open to the public. There are two classes of *permessi*, besides those for artists and scholars: 1. For Raphael's Stanze and Loggie, the Picture Gallery, and the Sixtine Chapel (8-12 and 2-4), admitting 4 persons; 2. For the Sculptures (same hours, but closed Mon. and Thur. 2-4), also for 4 persons. As these rules may be modified at any time, tourists had better make inquiries on the subject at the hotel or elsewhere, especially if their time is very limited.

† Hawthorne says: "I shall not pretend to have been sensible of any particular rapture at the sight of these frescoes; so faded as they are, so battered by the mischances of years, in so much that, through all the power and glory of Raphael's designs, the spectator cannot but be continually sensible that the groundwork of them is an old plaster wall. . . . The sterner features remain, the skeleton of thought, but not the beauty that once clothed it."

The *Cappella Sistina* or *Sistine Chapel*, built in 1473 by Sixtus IV., is 135 feet long and 45 wide. The upper part of the side walls is decorated by Perugino, Ghirlandajo, and other great Florentine masters, and the entire ceiling is covered with the renowned frescoes of Michael Angelo. On the altar wall is the great fresco of The Last Judgment, which he painted many years later, and which occupied him for seven years. All these pictures have suffered from dampness and the smoke of candles and incense.*

The *Library* of the Vatican (daily, 8-11, Sundays and high festivals excepted) has the most valuable collection of MSS. in the world, nearly 24,000 in number, together with about 50,000 printed books. None of these can be examined except under onerous restrictions. Some of the halls are adorned with frescoes, and there are many antiquities and curiosities that are open to the inspection of visitors.

The *Studio del Mosaico*, or papal manufactory of mosaics, may be visited by permission obtained through a consul or ambassador.

The *Capitol*, which is 160 feet above the sea level, is best approached from the Piazza Ara-Cœli, by the grand staircase known as *La Cordonnata*, which in its present form dates from 1536. At its foot are two lions of Egyptian porphyry; at its head the ancient colossal statues of Castor and Pollux. Beyond these on either side are the sculptures misnamed "the Tro-

* Dr. Peabody says of the Last Judgment: "I could not have taken in its details with any certainty or satisfaction, had I not previously studied a copy of it on a wall in the Academy of Fine Arts at Paris." Hawthorne remarks: "There can be no doubt that while these frescoes continued in their perfection, there was nothing else to be compared with the magnificent and solemn beauty of this chapel. Enough of ruined splendor still remains to convince the spectator of all that has departed; but methinks I have seen hardly anything else so forlorn and depressing as it is now, all dusty and dim, even the very lights having passed into shadows, and the shadows into utter blackness, so that it needs a sunshiny day, even under the bright Italian heavens, to make the designs perceptible at all."

phies of Marius" and the statues of Constantine and his son from the Baths of Constantine on the Quirinal. The open space here is the *Piazza del Campidoglio*, the ancient *Intermontium*, where Brutus harangued the people after the murder of Cæsar. In the centre is the celebrated statue of Marcus Aurelius, "the only perfect ancient equestrian statue in existence." It owes its preservation to the fact that it was long supposed to be a statue of Constantine. On the right is the *Palace of the Conservatori*, on the left the *Museum of the Capitol*, both designed by M. Angelo; between the two, occupying the third side of the square, is the *Palace of the Senator*, on the site of the ancient Tabularium. The fountain at the foot of the stairs is adorned with statues of river-gods, the Tiber and the Nile. The tower contains the great bell which is rung only to announce the opening of the carnival or the death of a pope.

The *Capitoline Museum* is accessible daily, 10-3. The collection of sculptures is less extensive than that of the Vatican, but includes some of the most famous antiques, as the Dying Gladiator, the Venus of the Capitol, the Faun of Praxiteles, the Antinous, etc. There is also the rich collection of busts and statues of Roman emperors and empresses, statesmen, philosophers, etc., "perhaps the most interesting portrait gallery in the world."

The *Picture Gallery* in the *Palace of the Conservatori* (daily, 10-3) contains a beautiful St. Sebastian by Guido and Guercino's St. Petronilla, but most of the pictures are inferior. There is also a fine collection of sculptures, including the Bronze Wolf of the Capitol, and other famous antiques, with many articles found in the recent excavations.

Descending from the Capitol on the south side, we reach the *Forum Romanum*. Its original surface was 26 feet below the present level, and has been only partially cleared by excavations. The chief objects of interest here are the *Arch of Septimius Severus*, erected

A. D. 205 by the Senate in honor of his victories in the East; the three fine columns of the *Temple of Vespasian*, formerly supposed to be the temple of Jupiter Tonans; the *Temple of Saturn* (dating in its present form from about 44 B. C.), of which 8 granite columns remain; the *Column of Phocas*, erected in 608, but taken from a more ancient edifice; the *Temple of Castor and Pollux* (dedicated 484 B. C., restored by Tiberius), a beautiful fragment consisting of 3 Corinthian columns with a very rich entablature; the remains of the splendid *Basilica of Constantine*,* three great arches belonging to one of the aisles; the *Temple of Antoninus and Faustina*, 6 of the columns of which form the portico of the church of S. Lorenzo in Miranda; the *Arch of Titus*, commemorating the conquest of Jerusalem; the circular *Temple of Remus*, so-called, now a part of the church of SS. Cosmo e Damiano (which should be added to the list of interesting churches); the *Temple of Venus and Roma* (erected by Hadrian, in 135), fragments of which are to be seen behind the church of S. Francesca Romana; with columns, pavements, foundations, etc., of many other structures more or less interesting to the classical student and the antiquarian.

The Arch of Titus was at the summit of the *Via Sacra* ("in summa Via Sacra"), which led from the southern gate of Rome to the Capitol, and was the route by which triumphal processions passed to the temple of Jupiter. Between the Arch and the Coliseum (which is beyond the Forum to the south) the ancient pavement of the Sacred Way, composed of huge blocks of lava, still remains.

The *Coliseum* (or *Colosseum*), originally called the Flavian Amphitheatre, was begun by Vespasian in A. D. 72, and dedicated by Titus 8 years later. We need not say that it is the largest structure of the kind

* "The traveller should on no account omit to ascend to the summit of the ruin in order to enjoy the magnificent panorama of ancient Rome" (Baedeker).

ever built, being capable of seating nearly a hundred thousand spectators. Though scarcely a third of the original edifice remains, it is by far the most imposing monument of antiquity that the Imperial City has to show.*

Close to the Coliseum is the *Arch of Constantine* (erected after the victory over Mezentius, A. D. 311), the best preserved and the most beautiful of the Roman arches. The sculptures of the upper part were taken from an arch of Trajan, and illustrate the life of that emperor.

The *Forum of Trajan* is marked by the stately *Column of Trajan*, erected A. D. 114. It is covered with a spiral band of bas-reliefs commemorating the Dacian wars. The statue of the emperor was replaced by that of St. Peter in the time of Sixtus V.

The *Forum of Augustus* and that of *Nerva* contain a few beautiful fragments of ancient architecture. In the *Forum of Cæsar* is the *Academy of St. Luke* (daily, 9-5), containing some fine paintings, with sculptures, casts, etc.

On the Palatine Hill are the extensive remains of the *Palace of the Cæsars*, which covered the whole hill, and in the time of Nero portions of the neighboring ones. Excavations have been carried on here at various times, and important discoveries made; and

* "To see it crumbling there, an inch a year; its walls and arches overgrown with green, its corridors open to the day; the long grass growing in its porches; young trees of yesterday springing up on its ragged parapets, and bearing fruit — chance produce of the seeds dropped there by the birds that build their nests within its chinks and crannies; to see its pit of fight filled up with earth, and the peaceful cross planted in the centre; to climb into its upper halls, and look down on ruin, ruin, all about it; the triumphal arches of Constantine, Septimius Severus, and Titus, the Roman Forum, the Palace of the Cæsars, the temples of the old religion, fallen down and gone; is to see the ghost of old Rome, wicked, wonderful old city, haunting the very ground on which its people trod. It is the most impressive, the most pathetic, the most solemn, grand, majestic, mournful sight conceivable." — *Dickens*.

the work is now prosecuted by the Italian government. It is under the management of M. Rosa, who has prepared a map of the grounds (posted at various points) which will be of more service to the tourist than any description. Visitors are admitted daily from 9 A. M. until dusk (1 *fr.*; free on Sund.); the entrance is from the Forum, opposite the Basilica of Constantine. The most interesting relics found here are preserved in a small *museum*.

The *Pantheon* is the most perfect of the ancient buildings in Rome. It was built B. C. 27 by M. Agrippa, and restored by Septimius Severus and Caracalla, about A. D. 202. In 608 it was consecrated as a Christian church, but in 1087 was used as a fortress by one of the rival popes. It was restored in the 14th century, and again in the 17th, but the gilt bronze ceiling of the portico (weighing more than 450,000 pounds) was removed to make the baldacchino of St. Peter's and cannon for St. Angelo. It suffered further spoliation under Benedict XIV. who carried off much of the precious marble to adorn other buildings. The ancient bronze doors still remain. The interior is a rotunda, 143 feet in diameter, lighted only by the circular opening (28 feet in diameter) in the centre of the dome. The church has become "the burial-place of painters," Raphael and A. Caracci being among the number. Victor Emanuel is also buried here.

The *Baths of Caracalla* form "the largest mass of ruins in Rome, except the Coliseum." They were begun A. D. 212 by Caracalla, and completed under Alexander Severus. They covered an area of 2,625,000 square yards, and could accommodate 1600 bathers at once. Among the ruins have been found many treasures of art now in the museums of Rome and Naples. Stairs lead to the top of the wall of one of the large halls, whence there is a fine view of the ruins and also of the Campagna.*

* It was here that Shelley wrote his "Prometheus Unbound." In the preface he says: "This poem was chiefly written upon the

The *Baths of Diocletian*, near the railway station, were also of vast extent, but their ruins are less interesting. They may be visited in connection with the church of S. Maria degli Angeli (see above, p. 255). On the Esquiline hill, near the Coliseum, may be seen scattered masses of brickwork belonging to the *Baths of Titus*.

Remains of the *Cloaca Maxima*, built by Tarquinius Priscus about 2400 years ago to drain the marshes of the Velabrum, may be found near the church of S. Giorgio in Velabro; and its mouth is to be seen on the Tiber, a little above the Temple of Vesta.* The ruined *aqueducts* that stretch their long lines of arches over the Campagna, towards the Alban and Sabine hills, may be visited in excursions from the city, if time permits.

Of ancient *mausolea* and *tombs*, the most imposing is that of *Hadrian*, now the *Castle of St. Angelo*. It was begun by Hadrian, and completed by his successor Antoninus Pius, A. D. 140. The present fortress is the mere skeleton of the magnificent structure. It can be visited only by permission from the commandant. The central chamber, with niches for the burial urns, is still to be seen. The *Ponte S. Angelo* is the Pons Ælius of Hadrian, built as an approach to the mausoleum. It is almost wholly ancient, except the parapets.

mountainous ruins of the baths of Caracalla, among the flowery glades and thickets of odoriferous blossoming trees which are extended in ever widening labyrinths upon its immense platforms and dizzy arches suspended in the air."

* This graceful little temple, which has always been a favorite subject with artists, is doubtless familiar to the reader from engravings and photographs. It is about 50 feet in diameter, and the Corinthian columns are 32 feet high. The overhanging roof is of course modern. The temple was not Vesta's, but to what deity it did belong is a matter of dispute. It is now the church of *S. Maria del Sole*. In the same neighborhood is the so-called *Temple of Fortuna Virilis*, which for nearly a thousand years has been the church of *S. Maria Egiziaca*; also the picturesque structure known as the *house of Rienzi*. From the *Ponte Rotto* near by (on the site of the ancient Pons Æmilii) there are good views up and down the river.

The *Tomb of Caius Cestius* is near the gate of S. Paolo, and enclosed in the wall of Aurelian. It is a brick pyramid cased with marble, and is 125 feet high, with a base 100 feet square. It was built about B. C. 30, and is almost as perfect as on the day it was finished. In the old *Protestant Cemetery*, at its foot, is the grave of Keats, and in the new cemetery, near by, is the tomb which holds the heart of Shelley. Between the cemetery and the river rises *Monte Testaccio*, 160 feet in height, entirely composed of broken pottery. Its origin is a mystery. The view from the top is one of the finest in Rome. One of the conspicuous objects it includes is the famous *Tomb of Cæcilia Metella*, on the Appian Way, 2 miles from the city.

The *Tomb of the Baker Eurysaces*, near the *Porta Maggiore*, is in the form of a baker's oven, and covered with symbols of his trade, and bas-reliefs illustrating it.* It was probably erected in the early years of the Empire.

The *Tomb of the Scipios* is near the *Porta S. Sebastiano*; the sarcophagus found in it (replaced by a model) is in the Vatican. In the adjacent *Vigna Codini* are three *Columbaria*,† in remarkable preservation; and close to the gate is the *Arch of Drusus* (B. C. 8), above which are remains of the aqueduct that supplied the Baths of Caracalla.

* "An inscription states that the ashes of his wife are likewise repositied there, in a bread-basket. . . . If good bakers were as scarce in ancient Rome, as in the modern city, I do not wonder that they were thought worthy of stately monuments. None of the modern ones deserve any better tomb than a pile of their own sour loaves." — *Hawthorne*.

This tomb is just outside the *Porta Maggiore*, which is formed of two arches of the Claudian aqueduct (A. D. 50). About two miles from the gate are the picturesque ruins of the *Torre dei Schiavi*, the palace of the Gordians (A. D. 238), near which are the remains of a temple of Apollo. "This is, perhaps, one of the most striking scenes in the Campagna, and — backed by the violet mountains above Tivoli — is a favorite subject with artists."

† These are tombs with little niches like pigeon-holes (whence their name) for the cinerary urns. Hawthorne says: "The impression left on me was, that this mode of disposing of the dead

Of the *Catacombs* the most interesting are those of *St. Calixtus*, on the Appian Way, a mile or more from the Porta S. Sebastiano. They can be visited daily, but only in the company of a guide, who expects a gratuity of 1-2 *fr.* for one person ; for a party, 50 *c.* each. It is well to take along your own taper (*cerino*), as the one carried by the guide hardly gives light enough. For the illumination on Nov. 22, see page 294 below.*

The *Catacombs of SS. Nereus and Achilleus*, and of *St. Prætextatus*, are near those of Calixtus. Those of *S. Sebastiano*, under the church of that saint (in the same neighborhood), may be visited without a "permesso." The *Catacombs of St. Agnes*, not far from S. Agnese fuori le Mura (p. 254), are perhaps next in interest to those of Calixtus.

[For fuller information concerning ancient Rome, we must refer the tourist to the "Walks in Rome" and other works mentioned above.]

Of the great *private palaces* in Rome, the *Palazzo Borghese* should be visited for its picture gallery, which is the best private collection in the city (Mon. Wed. Fri. 9-2½ ; 50 *c.*). It is arranged according to schools, and there are catalogues in each room. Among the masterpieces are Titian's Sacred and Profane Love, Raphael's Entombment, Correggio's Danaë, etc.

The *Villa Borghese*, outside the Porta del Popolo, is noted for its beautiful grounds, which are a favorite promenade. They are accessible daily, Monday excepted ; the *museum of antiquities* in the Casino (a was infinitely preferable to any which has been adopted since that day. . . . I would rather have my ashes scattered over the soil to help the growth of the grass and daisies ; but still I should not murmur much at having them decently pigeon-holed in a Roman tomb.)

* "All descriptions of dangers attending a visit to the Catacombs, if accompanied by a guide, and provided with *cerini*, are quite imaginary. Neither does the visitor suffer from cold ; the temperature of the Catacombs is mild and warm ; the vaults are almost always dry, and the air pure." — *Hare*.

valuable collection), only on Saturday, 1-4 in winter, 4-7 in summer.

The *Palazzo Barberini*, built by Urban VIII., is a large and magnificent structure, but chiefly notable for a small picture gallery, the gems of which are Raphael's Fornarina, and Guido's Beatrice Cenci.* It is open on Mon. Tues. Wed. 12-5; Thurs. 2-5; Fri. Sat. 12-5. The *library* (Thurs. 9-2) contains 7,000 MSS. many of which are rare.

The *Palazzo Colonna* also contains a picture gallery (daily 11-3, except Sundays and holidays); well worth a visit. The *gardens* are delightful, and the terrace commands a fine prospect.

In the *Palazzo Doria* there is a collection of nearly 800 pictures (Tues. Fri. 10-2.30), a few of which are excellent. The gallery of the *Palazzo Sciarra* (Sat. 11-3, but not always accessible) is small, but includes half a dozen celebrated pictures: Fra Bartolomeo's Holy Family, Raphael's Violin Player, Caravaggio's Gamblers, Leonardo da Vinci's Modesty and Vanity, Titian's Bella Donna, and Guido's Magdalen. The *Palazzo Spada* (Mon. Wed. Sat. 10-3) has a collection of antiquities, among which is the celebrated *statue of Pompey* (believed to be the one at whose feet Julius Cæsar fell), and a picture gallery in which there is nothing of remarkable merit. The *Palazzo Rospigliosi* contains many treasures of art, which are to be seen only by special permission; but the Casino, which is famous for having Guido's Aurora † on the ceiling of the hall, is open on Wed. and Sat. 9-4 (50c.). The *Palazzo Corsini* (Mon. Thurs. Sat. 9-3) has many poor pictures, with a few choice ones, by Carlo Dolce, Titian, Guido, Guercino, Spagna, Holbein, et al.

* The old *Palace of the Cenci* is in the Piazza Cenci, near the Ghetto. There are some very striking comments on Guido's picture in the "Italian Note-books," vol. ii. p. 242.

† "The picture is as fresh and brilliant as if he had painted it with the morning sunshine which it represents. It could not be more lustrous in its hues, if he had given it the last touch an hour ago." — Hawthorne.

The *Villa Albani* (Tuesdays, on permission obtained at the Palazzo Torlonia) is famous for its Casino, which is itself a splendid palace, rich in art treasures, especially ancient sculptures. The *Villa Ludovisi* (Thurs. on special permission obtained through ambassador or consul) is likewise noted for its ancient sculptures, and for its beautiful grounds. The *Villa Farnesina* (1st and 15th of each month, 10-3; 50 c.) is decorated with frescoes designed by Raphael, and painted by Giulio Romano and Francesco Penni, and Raphael's own *Galatea*, one of his most perfect works. The *Villa Doria-Pamfili* (accessible Mon. Fri. to pedestrians and *two-horse* carriages), on the summit of the Janiculum, has extensive grounds admirably laid out, and is a favorite resort of the Romans, who call it "Belrespiro."* The *Villa Wolkonsky* (Wed. Sat.) has beautiful gardens, intersected by the Claudian aqueduct, and commanding one of the finest views in Rome, especially towards sunset.

[The times and conditions for visiting some of these art collections, etc., are liable to be changed; but the latest arrangements may be found in the *Italie* (published in French, 10 c.), and they are also generally posted in the hotels which are frequented by English and American tourists.]

A few of the most interesting excursions in the environs of Rome are the following: (1) along the *Via Appia* to the Catacombs of St. Calixtus and the Tomb of Cæcilia Metella† (see above, p. 263) with

* "From the ill-frequented terrace in front of the casino is one of the best views of St. Peter's, which is here seen without the town — backed by the Campagna, the Sabine Mountains, and the blue peak of Soracte." — *Hare*.

There is another famous view of St. Peter's from the garden of the *Priorato*, a priory adjoining the church of *S. Maria Aventina* (or *del Priorato*) on the Aventine. You look down a beautiful avenue of old bay-trees, which forms a frame, as it were, for the picture of the church in the distance. It is known as "the view of St. Peter's through the Keyhole." Hildebrand spent his early years in this monastery, of which his uncle was abbot.

† "It is at Cæcilia Metella's tomb that the beauties of the *Via*

the ruins of the *Circus of Maxentius* (A. D. 311) near by, and onward, between lines of ancient tombs and other ruins, as far as you care to extend the walk or drive ; (2) from the Porta S. Giovanni as far as the *Porta Furba* (2 miles), with fine views of the *Acqua Felice* and other ancient aqueducts *en route*, and a glorious prospect of the Campagna and the Alban and Sabine Mountains from the Porta Furba* (which is an arch of the *Acqua Felice*)—one of the most attractive walks in the neighborhood of Rome ; (3) from the Porta del Popolo, via the Ponte Molle and the road thence along the river (many charming views on the way), to the *Acqua Acetosa*, a mineral spring (3 miles or more), returning by the more direct road (2 miles) to the city—another delightful excursion ; † (4) from the Porta Angelica to the *Villa Mellini* (admission, 50 c.) on *Monte Mario* (about 2 miles), whence there is a magnificent view ; ‡ (5) to the *Ponte Nomen-*

Appia really begin. A very short distance further, we emerge from the walls which have hitherto shut in the road on either side, and enjoy uninterrupted views over the Latin plain, strewn with its ruined castles and villages—and the long lines of aqueducts, to the Sabine and Alban mountains.” — *Hare*.

* From the Porta Furba it is only 10 minutes' walk across the fields to the Via Appia Nuova (near the remains of the *Basilica of S. Stefano*, discovered in 1858) by which the return to the city may be made. Following this road for a mile or more in the *opposite* direction we reach the osteria of *Tavolato*, near which is one of the most picturesque remains of the Aqua Claudia.

† It is uninteresting as far as the *Ponte Molle*, to which point a carriage may be taken (1.50–2 fr.) if preferred. The Ponte Molle is on the site of the ancient *Pons Milvius*.

‡ “Here we stood, on a most delicious evening, the ilex and the gum-cistus in great profusion about us, the slope below full of vines and olives, the cypresses above our heads, and before our eyes all that one has read of in Roman History—the course of the Tiber between the hills that bound it, coming down from Fidenæ and receiving the Allia and Anio ; beyond, the Apennines, the distant and higher summits still quite white with snow ; in front, the Alban hills ; on the right, the Campagna to the sea ; and just beneath us the whole length of Rome, ancient and modern—St. Peter's and the Coliseum, rising as the representatives of each—the Pantheon, the Aventine, the Quirinal, all the we'll-

tana (past the church of S. Agnese fuori le Mura which, with the *Catacombs of St. Agnes*, may be visited at the same time) and the ancient *Mons Sacer* beyond the bridge, which is over the Anio and about 2 miles from the Porta Pia; (6) to the old abbey of *Tre Fontane*, with its three venerable churches, about 2 miles beyond *S. Paolo fuori le Mura* (p. 251), to which point there is an omnibus (30 c.) every half hour from the Piazza di Venezia; and (7) to the *Torre dei Schiavi* (see p. 263, foot-note).

Of longer excursions the most interesting are those to *Frascati*, *Albano*, and *Tivoli*.

FRASCATI (*Hotels: di Londra, Grande, etc.*), with its charming villas, on the slope of the Alban mountains, is a popular summer resort. It may be reached by rail (12 miles; 2.20 fr., 1.55 fr., 1.10 fr.), or by carriage (one horse, about 15 fr.). Of the many beautiful villas accessible to visitors, the finest are the *Villa Aldobrandini*, now the property of the Borghese, and the *Villa Ruffinella*, formerly owned by Lucien Bonaparte, now by King Victor Emanuel, and supposed to occupy the site of Cicero's Tusculan villa.

A shady road leads, in half an hour, to the ancient *Tusculum*, where there are the ruins of an amphitheatre, theatre, citadel, and other Roman remains. The view from the citadel is magnificent.

[Another pleasant road leads (3 miles) to *Grotta Ferrata*, noted for the frescoes by Domenichino in the old Greek monastery of St. Basil.]

From *Tusculum* one may go by paths through the fields and woods (guide necessary, 1-1.50 fr.) in an hour and a half to *Rocca di Papa*, a small town in the midst of charming forest scenery; and thence in 40 minutes to the summit of *Monte Cavo* (3,200 feet), the ancient *Mons Albanus*, where stood the great temple of Jupiter Latiaris. The road from *Rocca di Papa* is

known objects distinctly laid before us. One may safely say that the world cannot contain many views of such mingled beauty and interest as this." — *Dr. Arnold*.

the old Via Triumphalis, paved with basalt, by which the generals who had been refused a triumph at Rome ascended to celebrate one "on their own hook." The views on the way and from the top are indescribably fine.*

Returning to *Rocca di Papa*, one may cross to *Albano*, via *Palazzuola* (on the east bank of the *Alban Lake*), and the charming roads known as the Upper and Lower Galleries (*Galleria di Sopra* and *di Sotto*), in about 2 hours.

ALBANO (*Hotels: de Russie, de Paris, di Roma*), is another favorite resort of the Romans in the hot months. It is on the site of the villa of Pompey and the *Albanum* of Domitian. It is on the railway from Rome to Naples (18 miles from the former) but the station is $2\frac{1}{2}$ miles from the town (omnibus, 1 fr.).†

TIVOLI (*Hotels: della Pace, della Regina*, in the town; *Sibylla*, near the temples), the ancient *Tibur*, is about 16 miles from Rome, by a hot and dusty road. There are tramway trains four times a day in $1\frac{3}{4}$ hours; 3.50 fr. A carriage for the excursion costs 15-20 fr. for one horse, 25 fr. for two horses (at the hotels, 30-40 fr.). The so-called *Temple of the Sibyl* is a circular Corinthian edifice, familiar to everybody from pictures and photographs. There is also a rectangular Ionic temple, now a church dedicated to St. George. From the terrace of the former there is a beautiful view of the celebrated *falls*. Be-

* From this height Virgil represents Juno as surveying the Trojan and Latin armies before they join battle (*Æn.* xii. 134):—

"At Iuno e summo qui nunc Albanus habetur—
Tum neque nomen erat nec honos aut gloria monti—
Prospiciens tumulo campum aspectabat et ambas
Laurentum Troumque acies urbemque Latini."

† Hare suggests this plan for a day's visit to Frascati and Albano: Drive to Frascati early, take donkeys by Rocca di Papa to Monte Cavo; take luncheon at the Temple, and return by Palazzuola and the Upper and Lower Galleries to Albano, whither the carriage should be sent on to await you; drive back to Rome in the evening.

sides the great fall, 320 feet in height,* there are the smaller ones called *Le Cascatelle* on a branch of the Anio.

The extensive remains of *Hadrian's Villa* are half an hour's walk from Tivoli. Among the ruins are those of three theatres, several temples, a stadium, baths, barracks, etc. Many of the best works of art in European museums were found here.

Rome to Naples.

From Rome to Naples is 162 miles by rail ; 28 *fr.*, 18.40 *fr.*, 13.60 *fr.* Express trains accomplish the distance in 8 hours ; ordinary trains take at least 10½ hours. There is nothing *en route* of special interest to the "vacation" tourist. The modern *Capua*, we may remark, is not the site of the ancient Capua, the ruins of which are to be seen about 3 miles further on, at the station of *Santa Maria di Capua*. *Caserta*, 20 miles from Naples, is noted for its royal palace, built in 1752 by Charles III., an immense pile, with extensive gardens. It has been called "the Versailles of Naples."

NAPLES, in Italian NAPOLI (*Hotels* † : *Washington, di Napoli, Vittoria, Gran Bretagna, Crocelle, des Etrangers*, all first-class ; *de Russie*, cheaper, good) is beautiful for situation, but historically and architecturally one of the least interesting of the Italian cities. It attracts the tourist, "not for its own sake alone or chiefly, but on account of its position as the metropolis of a region in itself gloriously beautiful, full of sites of transcendent mythological and historical interest, and

* This fall is artificial, having been formed by diverting the greater part of the water of the Anio into a new channel by means of two long tunnels through the limestone rock. This was done to prevent the recurrence of inundations like that of 1826, which destroyed a part of the village. The new fall was "opened" in 1834 in the presence of Gregory XVI. The old one, though much diminished in volume, is still beautiful.

† Rooms are charged higher if one does not dine at the table d'hôte. Pension (from 10 *fr.* up) at some of the hotels.

rich in memorials of ancient wealth, luxury, and art." One whose time is limited should devote to the city itself little more than is necessary for the *Museum*, though a few of the 300 churches are worth visiting.

The *Museum*, formerly known as the *Museo Reale Borbonico*, now as the *Museo Nazionale*, is open every day in the week, 9-3; 1 fr. admission, but free on Sund. and Thurs. There is no complete catalogue; but the custodians, most of whom speak French, readily give information needed by visitors. (gratuities forbidden). The chief departments of the vast exhibition are as follows: Ancient mural paintings (from Herculaneum, Pompeii, etc.); ancient bronzes (the finest collection in the world); marble sculptures (including many renowned masterpieces of ancient art); inscriptions (of great interest to the scholar and antiquarian); Egyptian antiquities; mediæval antiquities (bronzes, weapons, ivories, etc.); ancient crystal (the largest collection of the kind); ancient terra-cottas; papyri (from Herculaneum); engravings (seen only by special permission); Pompeian relics (articles of food, domestic utensils, furniture, ornaments, etc.); coins; vases (Etruscan and other, including many of remarkable size and beauty); the picture gallery, containing more than 800 paintings, among which are not a few of the highest merit; and the library, with 200,000 volumes and 4,000 MSS., many of them rare and of the greatest interest.

The *Cathedral* (rebuilt after being burned in the 15th century, restored in 1837) contains a few good paintings and monuments. The adjoining *chapel of Santa Restituta* is a basilica of the 7th century, restored in the 17th, with ancient bas-reliefs, mosaics, etc. The richly decorated *chapel of St. Januarius* (or *la Cappella del Tesoro*) is the scene of the miraculous liquefaction of the blood of the saint.* *S. Domenico* (13th century,

* This event, which is the greatest of the Neapolitan festivals, takes place three times a year — on the first Sunday in May, Sept 19th, and Dec. 16th, and for several successive days.

lately restored) is perhaps the most imposing of the churches in Naples, and is rich in old monuments. *S. Martino* (near the *Castle of St. Elmo*, which may be visited at the same time for the view from the ramparts) is noted for its paintings by Spagnoletto (including his best work, a *Descent from the Cross*), Stanzioni, and others. *San Severo* (S. Maria della Pietà de' Sangri) is lavishly adorned with gilding and sculptures, mostly of an allegorical character. *Gesù Nuovo* contains frescoes by Spagnoletto and other masters, and *L'Incoronata* some admirable ones by Giotto. There are also frescoes by Giotto in *Santa Chiara*, and both that church and *S. Anna de' Lombardi* are noteworthy for their beautiful monuments and other sculptures.

The *University* contains museums of natural history, etc., and a good library, open to visitors (9-3, except Sund.). The *Observatory*, formerly under the charge of the celebrated Piazzi, now under that of De Gasparis, is on the hill of Capodimonte, to the north of the city. The *Palazzo di Capodimonte* is half a mile or more to the west of the Observatory, and there are many delightful walks in the neighborhood.

The *Villa Nazionale*, formerly *Villa Reale*, a long narrow park close to the sea (near the principal hotels) is the fashionable promenade, and is very gay and lively of a summer evening. From the terrace at the end of the garden there is a charming view of the bay.

Excursions from Naples.

TO THE WESTWARD.—A little way beyond the Villa Nazionale is the so-called *Grotto of Posilipo*, a tunnel about half a mile long through the rock, made by the Romans for the road from Naples to Puteoli (Pozzuoli). It has been enlarged in modern times, and is now lighted with gas. Near the western entrance is the *Tomb of Virgil*, the authenticity of which has been disputed, though the result has been rather to confirm than to refute the popular tradition.

Farther from Naples, on the road by the sea, is the *Grotto of Sejanus*, another tunnel through the rock, 500 feet longer than that of Posilipo, and originally wider and higher. It was probably cut about B. C. 37, long before the time of Sejanus. Near by are to be seen the ruins of Pollio's villa of *Pausilypon*,* a small theatre, and other Roman structures.

The *Lake of Agnano* (drained in 1870) is half a mile from the direct road to Pozzuoli, or an hour's walk from Naples. Near its margin is the *Grotto del Cane*, famous for its exhalations of carbonic acid gas.

Pozzuoli is two hours' walk (an hour's drive) from Naples. It is a good place to buy antiquities — of the kind "made to sell," in a double sense — and is much infested with guides. A franc is enough to pay for one through the town and immediate vicinity, or 1.50 to 2 fr. including Solfatara and the Lake of Agnano. At the western end of the town the *Temple of Serapis* is to be seen, interesting to antiquarians as a ruin, and to geologists for the remarkable elevation and depression that the site has undergone. Near by are to be seen the remains of two other temples, now partially under water. On a hill behind the town is the *amphitheatre*, excavated in 1838. It had seats for some 30,000 spectators, and is so well preserved that it gives one a good idea of the internal arrangements of an ancient amphitheatre. Among the ruins in the neighborhood is a *piscina*, or reservoir.

The *Solfatara*, half a mile from Pozzuoli, is a volcanic crater from which sulphurous fumes incessantly rise. The only lava eruption that is known to have taken place was in 1198. The ground sounds hollow to the tread, and is perceptibly warm; and there are hot springs hard by. The Lake of Agnano may be reached from here by a half hour's walk, but is better visited on the way to or from Naples.

* The name is the Greek *πανσίλυπον*, "end of care," to which the modern *Sans-Souci* is equivalent.

Following the shore from Pozzuoli for some three miles more, we reach *Baia*, the ancient *Baiæ*, with its ruins of baths, temples, etc. On the way we pass *Monte Nuovo*, a volcanic hill, 440 feet high, thrown up after an earthquake in 1538; also the *Lacus Lucrinus*, famous now for its fish, as in the old Roman days for its oysters. A little way inland is the *Lacus Avernus*,* the ancient gateway of hell, through which the modern schoolboy wearily follows Æneas and the Sibyl. There is no doubt that this is the lake, but the *Cave of the Sibyl* on its bank cannot be the veritable Virgilian one. It is a long low damp passage in the rocks, into which a guide carries a tourist and a torch for a franc or two. Not far off another underground passage leads to the *Stufe di Nerone* (or *Bagni di Nerone*), springs of water hot enough to cook eggs. They were known to the ancients as the *Therma Neronianæ*, and were in high repute with invalids.†

The ruins of the ancient *Cumæ* are $4\frac{1}{2}$ miles from Pozzuoli. The huge walls of the *Acropolis* on a height, from which there is a fine view, and the fragments of a few temples are all that remain of this earliest of the Greek colonies in Italy. The rock is perforated by many passages, one of which, called the *Grotto of the Sibyl*, agrees better with Virgil's descrip-

* Dr. Peabody says: "Avernus is a charming little gem of a lake, about half a mile in diameter, with a very *facilis descensus*, but one as inviting as it is easy. It is almost circular, and walled all round by gentle sloping hills; and its waters are pure and bright. Its name denotes *birdless*; for it was said that no bird could fly over it, and still live; but the birds certainly do not shun it now. There is now no forest-growth in its neighborhood. It is not improbable that, when it was surrounded by a dense and frowning forest, it was, because of its very littleness, dark and gloomy; and in that region of foul smells, mephitic exhalations that have since found some other vent may have risen from its banks."

† Martial, who alludes to them several times, asks —

"Quid Nerone pejus?
Quid *thermis* melius *Neronianis*?"

tion than the one near Lake Avernus.* Between Pozzuoli and Cumæ is the *Arco Felice*, a brick arch 60 feet high, with traces of an aqueduct on the top. Near this is *La Grotta di Pietro della Pace*, a tunnel half a mile long, cut by Agrippa, and affording the most direct passage between Cumæ and Lake Avernus. Between Cumæ and Baiæ is the *Lago del Fusaro*, the ancient *Palus Acherusia*. About two miles south of Baiæ is the pyramidal *Capo Miseno*, the *Misenum* of Virgil, from the top of which (275 feet or so above the water) there is one of the best views to be had even in this region of beautiful prospects.

The *very* best view near Naples, "perhaps the finest in Italy," is from the garden of the monastery at *Camaldoli* (1,416 feet) a height to the west of the city. Donkeys for the ascent (2 *fr.*) may be found in the *Strada dell' Infrascata*, near the Museum. The whole excursion occupies about 3½ hours; somewhat more, perhaps, if made on foot.

TO THE SOUTHWARD. — The ascent of VESUVIUS may be made either from *Resina* or from *Pompeii*. The excursion from either place may be accomplished in 7 hours, but with proper allowance for rest, lunch, etc., it takes the better part of a day. A visit to *Herculanum* (1 hour) may be combined with it, if one starts from *Resina*; or *Pompeii* may be "done" in the same day, if that is the starting-point and one is pressed for time. Now that a railway has been built from the *Observatory* to the summit of the volcano, guides are no longer necessary. There is an excellent car-

* Virgil distinctly says that the cave was in the side of the hill of Cumæ (*Æn.* vi. 42): —

"Excisum *Euboica* latus ingens rupis in antrum,
Quo lati ducunt aditus centum, ostia centum."

The grotto here has many branches or side passages, which may be the *aditus* and *ostia* of the poet. The earlier commentators confounded this cave with the entrance to the infernal regions at Avernus (the "*spelunca alta . . . vastoque immanis hiatus*" of *Æn.* vi. 237), but Cluverius, whom the recent editors follow, pointed out the mistake.

riage-road from Resina to the *Observatory* (half way up), and it is best to take a carriage or to walk to that point. In walking the windings of the road may be cut off by footpaths. From the Observatory to the foot of the cone (if you do not take the railway) is an easy walk of about a mile; the ascent of the cone is a hard climb, but not a very long one. In summer one should start as early as possible, so as to reach the summit before the hottest part of the day. The height of Vesuvius is 4,000 feet, varying somewhat with each great eruption.

There are frequent trains from Naples to Portici, in 15 minutes; 95, 65, or 35 *c.* *Resina*, three-quarters of a mile from Portici, may also be reached by carriage from Naples; 1 horse, 1.50 *fr.* *Pompeii* is 14 miles from N. by rail; 2.05 *fr.*, 1.55 *fr.*, 80 *c.*

HERCULANEUM is about a mile from the station at Portici. An hour will suffice for seeing the excavations; admission, 2 *fr.*, for which guide and torch are furnished.

POMPEII requires more time, 3 hours at least being necessary for a hurried survey of the chief objects of interest.* The entrance to the ruins is a few minutes' walk from the station; admission, 2 *fr.* including the services of a guide (gratuities forbidden) for as many hours as one chooses to remain. The guides offer books, photographs, etc., for sale, which are mostly poor for the price. On Sunday, admission is free, and visitors are allowed to ramble at pleasure without a guide. It is a hot place in summer, and at that season the latter part of the afternoon is the best time for a visit.

* If possible, one should "read up" well on Pompeii before the visit, and decide what portions of the ruins he will examine most carefully. The best book of a popular character on the subject is Monnier's *Wonders of Pompeii*, a translation of which is published by Scribner, Armstrong, & Co., of New York. The scholar and the archæologist do not need to be referred to larger and more elaborate works; the ordinary tourist will find this little book just what he needs.

From the entrance one usually goes directly to the *forum*, where the most interesting buildings are the *Basilica*, or hall of justice; the *temple of Jupiter*, from the upper story of which there is a good view of the ruins; the *temple of Venus*, which was unfinished when the city was destroyed; the *Chalcidicum*, built by the priestess Eumachia and perhaps used as an exchange; the *temple of Mercury*, where many articles found in the excavations are deposited; and the *Pantheon*, or *temple of Augustus*, as it is called. Leaving the *forum* to the north, we see the *Triumphal Arch* which was its boundary on that side, and after visiting the *temple of Fortune* proceed to the *Thermæ*, or Baths. Nearly opposite is the elegant *house of the Tragic Poet*, which Bulwer in "The Last Days of Pompeii" makes the dwelling of Glaucus. Near by is the *house of Pansa*, one of the largest in the city; and in the same quarter (between the streets of Fortune and of the *Thermæ* and the walls) are the *house of Sallust*, the *Bakery*, the *house of Adonis*, the *Tavern* (No. 9 Street of Mercury), the *house of the small fountain* and that of the *large fountain*, the *Fullonica* (or fuller's establishment), the *house of the Faun*, the *house of Meleager*, and many other dwellings, shops, etc. Having traversed this district we reach the *walls* and the *Gate of Herculaneum*, through which we pass into the *Street of Tombs*. Here are many tombs, among which those of *Mamia*, *Calventius*, and *Nævoleia Tyche* may be noted; also the *villa of Diomed*, with its garden, terraces, wine-cellar, etc. Returning into the city we next visit the southern quarter, where the most interesting buildings are the *Stabian Thermæ* (another bathing establishment); the *houses of Cornelius Rufus*, of *Holconius*, of *Siricus*, of the *Balcony* (casa del balcone pensile), and others; the *Triangular Forum*; the two *Theatres* (teatro tragico and teatro comico); the *temples of Esculapius* and of *Isis*; and at the extreme southwestern corner of the town, quite a distance from the other ruins, the *Amphitheatre*, which had seats for

20,000 spectators. From this point it is a fifteen minutes' walk to the station. Opposite this is the *Diomed Hotel*, expensive; near the Porta di Stabia is the *Raffaele Christiano* inn, less pretentious, and a favorite resort of artists.

CASTELLAMARE (*Hotels: Royal, Gran Bretagna*, etc.), an hour by rail from Naples (3.05 fr., 2 fr., 95 c.), is pleasantly situated on the bay, and is a popular resort in summer. From here a delightful road along the shore leads to SORRENTO (*Hotels: Victoria, La Sirena, Croce di Malta, Tramontano*, etc.), $7\frac{1}{2}$ miles distant; carriage, 3-5 fr. The scenery here is charming, and the salubrity of the air makes the place a favorite summer residence in our day, as it was in ancient times.

CAPRI, the ancient *Capreae*, may be reached from here by steamer or by boat. A four-oared boat costs 10 fr., with 1 fr. to the boatmen, and a two-oared boat 6-8 fr., for the excursion, which may be accomplished in a single day. There are several hotels on the island, of which the *Tiberio* and *Quisisana*, both kept by English people, are commended. The *Albergo du Louvre* is near the landing-place. The remains of the *villa of Tiberius* are to be seen at the eastern extremity of the island, and the rock (*Il Salto*) whence it is said the tyrant used to throw his victims into the sea, 700 feet below. The famous *Blue Grotto* may be visited from the steamer, which stops for the purpose, or by boat from the landing. The entrance is so low that one has to stoop as the boat passes it, and it cannot be entered at all in rough weather. Within is a chamber, 160 feet by 80, and 40 high, illuminated only from the entrance and by the reflection from the bottom 60 feet below. The water within looks "like a lambent sheet of blue flame," and the effect of the light on the walls and everything in the cave is magical and indescribable. There is a *Green Grotto* on the south side of the island, but it is much inferior, though worth a visit if one has time for it.

AMALFI (*Hotels: dei Cappuccini, della Luna*) may be reached most conveniently by carriage from *Vietri*, 30 miles from Naples by rail (4.35 *fr.*, 3.25 *fr.*, 1.65 *fr.*); or from *Salerno*, which is the next station on the railway. A carriage from either place costs 5-6 *fr.* for one horse, 7-9 *fr.* for two horses. A boat from *Salerno* costs 8-10 *fr.* according to the number of rowers. The road, completed in 1852, is even more beautiful than that from *Castellamare* to *Sorrento*. It follows the coast, in many places hundreds of feet above the sea, cut into the sides of the cliffs, or supported by walls and viaducts, with ever-shifting views of indescribable loveliness. *Amalfi* itself is on a bold and lofty promontory which forms one of the boundaries of the bay of *Salerno*, and is surrounded with the wildest and most picturesque scenery. It has a *cathedral* built in the 11th century, and "rich in beautiful mosaics and precious marbles." The bronze doors are probably of Byzantine origin. In the crypt there is a colossal statue of St. Andrew, to whom the church is dedicated.

SALERNO (*Hotels: Vittoria, best; d'Angleterre*), the ancient *Salernum*, is delightfully situated "on a crescent-shaped beach, to which the principal streets run parallel, and from which the town slopes gently upward about half-way to the summit of a hill of moderate height, whence it is overlooked by the ancient castle of Robert Guiscard." The cathedral was erected in 1084, but has been injured by restorations. The bronze doors were put up in 1099. The crypt is richly decorated with mosaics; and one of the chapels contains the tomb of Hildebrand, who died here in 1085.*

* Salerno was celebrated in the Middle Ages for its medical school, founded by Robert Guiscard, which was long regarded as the best in Europe. Those who have read Longfellow's "Golden Legend" will recollect Prince Henry's pilgrimage thither, and he graphic picture of the wrangling doctors of the old scholasticity.

[From Salerno an excursion may be made by carriage (4 hours) to the ruined temples of *Pæstum*, 26 miles distant. A less tedious route is by early train to *Battipaglia* (40 minutes), and thence by carriage (2 hours). Refreshments should be taken from Salerno, as there is no good inn at *Pæstum*. The temples at *Pæstum* are in the Doric style, and, with the exception of those at Athens, are the most admirable remains of Greek architecture in existence.]

[SICILY. An excursion to Sicily may be made from Naples by several lines of steamers plying between that city and Messina or Palermo. For the times of sailing see "Bradshaw" for the current month, or make inquiries at Naples. The fares to Messina or to Palermo are 22.50 fr. – 48.50 fr., exclusive of food. The passage to the former place is made in 20–22 hours; to the latter, in 16–20 hours. From MESSINA* (*Hotels: Vittoria*, the best; *Venezia*, cheaper) there is a railway to *Catania* and *Syracuse* (114 miles; 20.10 fr., 14.10 fr., 10.10 fr.). *Giardini*, 30 miles from Messina, is the station for visiting *Taormina* (2½ miles distant), the ancient *Tauromenium*, famous for the beauty of its situation, its ancient theatre, and other remains of Roman and mediæval times. CATANIA (*Hotels: di Catania*,

* For the benefit of those who would like to make a brief excursion to *Athens*, we would say that *Messina* is the most convenient starting-point. One of the large steamers of the *Messageries Impériales* sails once a week from Messina direct for the *Piræus*, the port of Athens, in about 48 hours; 135 fr., 102 fr., meals included.

From the *Piræus* to Athens there are frequent trains; 1st class fare, 1 *drachma* (about 90 centimes, or 18 cents of our money) At *Athens* the leading hotels are the *d'Angleterre*, *Grande Bretagne*, *des Étrangers*. French and English are spoken at the hotels. If one chooses, the return may be made either to *Brindisi* (not to be commended, on the whole) or to *Trieste* (in about 3 days, by excellent steamers of the Austrian Lloyd's Co.), both lines touching at *Corfu*. If one returns to Messina by the same steamer in which he came, he will have two days in Athens — time enough for a glance at the chief things in the city; if he waits for the next steamer, he will have nine days, in which he can "do" the city somewhat more at leisure and make a few excursions in the vicinity.

first class; *Central*, second class), where there are also Roman ruins and a large Benedictine monastery (the church is the largest in Sicily, and the organ is one of the best in all Europe), is the point from which the ascent of *Mt. Etna* (10,400 feet) is usually made. The excursion is a fatiguing one, and occupies the better part of two days. One goes from Catania (where guides and other requisites for the journey can be got) to *Nicolosi* by carriage in $2\frac{1}{2}$ hours (on foot in the same time); thence to the *Casa Inglese* (a lodge at the base of the cone of the crater) by mule in 6 or 7 hours (a hard "tramp" of 7 or 8 hours); thence on foot to the summit in $1\frac{1}{2}$ hours. The return to Nicolosi may be made in 5 or 6 hours. On the ascent it is best to start from Nicolosi at about 7 P. M., in order to rest at the *Casa Inglese* and reach the summit before sunrise. The view, in clear weather, takes in all Sicily, the volcanic islands to the north, parts of Italy, and Malta.

SYRACUSE (*Hotels: del Sole, Vittoria, Riscica*) in these latter days occupies only a small portion of its former area, the modern town being limited to the island of Ortygia, one of the five divisions of the ancient city. Parts of an old temple are built into the walls of the cathedral, and remains of another temple are to be seen in the town. On the mainland there are more extensive ruins: a Roman *amphitheatre*, the artificial grotto called the *Ear of Dionysius*, an immense *Greek theatre*, the *Greek fort of Euryalus*, the great *Altar* hewn by Hiero II. out of the solid rock, and much more that is of the highest interest to the antiquarian. The *Museum* in the town (daily, 8-1) contains a celebrated statue of Venus, a colossal head of Zeus, and other sculptures, bronzes, vases, etc., found in the neighborhood. In the basin of the *fountain of Arethusa*, which flows as in the old classic times, the papyrus may be seen growing; and in the river *Anapo* (the ancient *Anapus*), 3 miles distant, the plant grows wild — brought thither from the Nile 250 years before Christ.

PALERMO (*Hotels: Trinacria, de France; Centrale*, cheaper), the capital of Sicily, is called "la felice" on account of its fine situation and delightful climate. It has a cathedral (built in the 12th century, but much altered at various subsequent periods), parts of which are beautiful in spite of restorations; and several of the churches contain interesting paintings and mosaics. The *Museum* (daily, 10-3, except Monday) includes a small picture gallery and a fine collection of antiquities. Excursions may be made to *Monreale*, with its celebrated cathedral and magnificent views; to *Monte Pellegrino* and the royal chateau of *La Favosita*; to the monastery of *S. Maria di Gesù*, a favorite resort of artists; and many others no less attractive.]

Other Places of Note in Italy.

RAVENNA (*Hotels: Spada d'Oro, San Marco*) is about 50 miles from Bologna by rail; 7.40 fr., 5.60 fr., 2.80 fr. It is a place of great historic interest, and remarkable for monuments of the architecture and art of the early part of the Middle Ages. The *cathedral*, founded in the 4th century, but remodelled in the 18th, contains frescoes and other paintings by Guido and his pupils, a bishop's chair with ivory bas-reliefs of the 5th and 6th centuries, and other notable antiquities. The *Baptistery* is adorned with mosaics of the 5th century and sculptures of the 6th. The basilica of *S. Apollinare Nuovo*, built about 500 by Theodoric as an Arian cathedral, and the church of *S. Maria in Cosmedin* are also noted for mosaics of the 6th century. *S. Vitale* is one of the oldest of Christian churches, having been consecrated in 547. It was built in imitation of St. Sophia at Constantinople, and the dome is constructed of earthen vessels. It contains some admirable mosaics, and some fine Greek and Roman bas-reliefs brought hither from ancient temples. The *Mausoleum of Galla Placidia* is a small church founded by that Empress about 440, and decorated throughout with mosaics. It contains the sar

zophagus of the founder, and those of Honorius (her brother) and Constantius III. (her second husband). "These are the sole monuments of the emperors of ancient Rome which still remain in their original position." The *tomb of Dante*, who died at Ravenna Sept. 14, 1321, is a mausoleum erected in 1482, restored in 1692 and again in 1780. The *Academy of Fine Arts* contains pictures (chiefly by native masters), mosaics, casts, etc.

Outside the walls is the *Rotonda*, or mausoleum of Theodoric the Great, probably erected about 530. About 3 miles to the south is the church of *S. Apollinare in Classe*, which is perhaps the best existing specimen of an early Christian church. It was built in 534 on the site of a temple of Apollo. The walls are decorated with portraits of the bishops of Ravenna, an unbroken series of 126, from the first bishop, St. Apollinaris, martyred A. D. 74, to the present archbishop. The high altar is richly decorated with many-colored stones, and the tribune with mosaics of the 6th century.

The ancient *Pine Forest of Ravenna* (La Pineta), celebrated in song by Dante, Boccaccio, Dryden, and Byron,* extends for many miles along the Adriatic on the road to Rimini.

ANCONA (*Hotels: La Pace, Vittoria, Reale*), the most important port on the east coast of Italy, is 127 miles from Bologna by rail; express fares, 22.45 fr., 15.75 fr. It was probably founded by the Dorians, and was afterwards a Roman colony. The *Triumphal Arch*, erected in honor of Trajan, A. D. 112, is an admirable work of the kind. The *cathedral* (11th century,

* Byron spent two years in Ravenna, during which time he wrote the "Prophecy of Dante," "Marino Faliero," "The Two Foscari," "Cain," "Heaven and Earth," and the "Vision of Judgment." The house in which he lived before removing to the Palazzo Guiccioli is No. 225 Strada di Porta Sisi, and is marked by a memorial tablet. Garibaldi resided for a time in the same house. The Palazzo Guiccioli is No. 328 in the Via di Porta Adriana.

with façade of the 13th) is the only other structure of much interest.

The railway from Bologna passes through *Rimini*, the ancient *Ariminum*, where there is a fine Roman bridge, a triumphal arch, and other notable remains of the same period. The dismantled citadel was the old castle of the Malatestas, associated with the story of Francesca da Rimini, told by Dante, Boccaccio, and Leigh Hunt.

BRINDISI (*Hotels: East India, d'Angleterre*), the ancient *Brundisium*, is 448 miles by rail beyond Ancona; express fares, 61.15 *fr.*, 40.80 *fr.* As "the nearest port to Alexandria on the European system of railways," it seems likely to regain something of its former importance, when it was the Roman point of departure for Greece and the East. Here the Via Appia terminated, the route which Horace followed in the famous journey so graphically described in one of his satires. It may now be reached from London in 64 hours by rail (quicker than Horace could have gone thither from Rome), and the mail steamers run to Alexandria in three days more. There are but few relics of the Roman period now to be seen here, and the mediæval remains (the castle, cathedral, etc.) are of no special interest.

ORVIETO (*Hotels: delle Belle Arti; Aquila Bianca*), 81 miles by rail beyond *Siena** (13.60 *fr.*, 9.30 *fr.*, 6.45 *fr.*), is renowned for its *cathedral*, which is one of the noblest Gothic churches in Italy. It was begun in 1290, but not completed until nearly three centuries later. The façade is grand and beautiful, adorned with statues, mosaics, and reliefs, that are admirable works of art. Within there is much exquisite sculpture, with frescoes by Signorelli (1499) which are alone worth a long journey to see. The Cappella del Corporale contains a remarkable silver shrine of the 14th century. Of the other churches *S. Giovenale*

* Now that the railway from here to *Orte* is finished, Orvieto is on one of the regular routes from Florence to Rome.

and *S. Domenico* are the most notable. The *well of S. Patrizio* (16th century), reached by a double flight of spiral stairs, 250 in number, is one of the curiosities of the place.

[Some of the places described above may be conveniently visited on the *return* from Italy. If one enters the country from Austria or Switzerland, he may leave by way of Genoa or Turin, or *vice versa*; and a glance at the map will show him how he can best arrange the first and last portions of the tour.]

THE COMPARATIVE VALUES OF UNITED STATES AND EUROPEAN MONIES.

U. S. A. (gold.)	England.	France. Belgium. Switzerl'd. Italy.	Germany.			Holland. [Austria.]†
			New Imperial Currency.*	Old North German.	Old South German.	
\$ cts.	£ s. d.	Fr. c.	Mks. pf.	Th. agr. pf.	Fl. kr.	Fl. cts.
.01	1	5	4½	5	1½	2½
.02	1	10	8½	10	3	5
.04	2	21	17	1 8	6	10
.06	3	31	25½	2 6	9	15
.08	4	42	34	3 4	12	19
.10	5	52	42½	4 2	15	24
.12	6	63	51	5 0	18	28
.14	7	73	59½	5 11	21	33
.16	8	83	68	6 10	24	38
.18	9	94	71½	7 7	27	43
.20	10	1 4	85	8 6	30	48
.22	11	1 15	93½	9 5	34	53
.24	1 0	1 25	1 2	10 0	36	60
.49	2 0	2 50	2 4	20 0	1 12	1 20
.73	3 0	3 75	3 6	1 0 0	1 48	1 80
.97	4 0	5 0	4 8	1 10 0	2 24	2 40
1.22	5 0	6 25	5 10	1 20 0	3 0	3 0
1.46	6 0	7 50	6 12	2 0 0	3 36	3 60
1.70	7 0	8 75	7 14	2 10 0	4 12	4 20
1.95	8 0	10 0	8 16	2 20 0	4 48	4 80
2.19	9 0	11 25	9 18	3 0 0	5 24	5 40
2.43	10 0	12 50	10 21	3 10 0	6 0	6 0
2.67	11 0	13 75	11 23	3 20 0	6 36	6 60
2.92	12 0	15 0	12 25	4 0 0	7 12	7 20
3.16	13 0	16 25	13 27	4 10 0	7 48	7 80
3.41	14 0	17 50	14 28	4 20 0	8 24	8 40
3.65	15 0	18 75	15 30	5 0 0	9 0	9 0
3.89	16 0	20 0	16 32	5 10 0	9 36	9 60
4.13	17 0	21 25	17 34	5 20 0	10 12	10 20
4.38	18 0	22 50	18 36	6 0 0	10 48	10 80
4.62	19 0	23 75	19 38	6 10 0	11 24	11 40
4.86	1 0 0	25 0	20 42	6 20 0	12 0	12 0
9.73	2 0 0	50 0	40 84	13 10 0	24 0	24 0
14.60	3 0 0	75 0	61 26	20 0 0	36 0	36 0
19.47	4 0 0	100 0	81 68	26 20 0	48 0	48 0
24.33	5 0 0	125 0	102 12	33 10 0	60 0	60 0

As the above Table is intended for the ordinary purposes of the tourist, fractions are avoided as far as possible. The variation from the exact value is rarely as much as 1 per cent.

We have taken even denominations of *sterling* money as the basis of the table, partly because the tourist usually becomes familiar with that currency in the first part of his travels, partly because it is so much used as a standard of exchange, and partly because we thus get a larger number of even denominations in the other foreign monies.

* The *mark* may be taken as practically equivalent to the English *shilling*.

In the new 20-mark piece there are 7.16 grammes of pure gold; in the sovereign, 7.32 grms.; in the French 25-franc piece, 7.26 grms.; in the U. S. 5-dollar piece, 7.52 grms.

† The *florin* of the Austrian paper currency is virtually equivalent to the Dutch florin, and is divided into 100 *kreutzers*, as that is into 100 *cents*. The value of this Austrian paper is variable, but for small amounts may be taken as given in the table.

THE TRAVELLER'S CALENDAR

OF ECCLESIASTICAL AND POPULAR FESTIVALS, PILGRIMAGES, FAIRS, ETC.

[THE following list is based upon one which appeared in *Macmillan's Magazine* in 1873. As the compiler remarks, tourists often miss curious and interesting events from not knowing when they occur. For example, he "went to Naples a few years ago to see the 'liquefaction of the blood of St. Januarius,' on the 19th to 26th of September; when by waiting till December he might have included in one journey of very little more extent the great *Festa* of the year at Loreto (Dec. 10), the 'liquefaction' at Naples (Dec. 16) and Christmas Day at Rome — two of which events he missed merely for want of some such list as that now given." As many of the most interesting fêtes occur at places a little aside from the beaten track of pleasure travel, the guide-books rarely give any clue to them.

In preparing our list, we have selected from the one mentioned above all the items likely to be of interest to the tourist using the "Satchel Guide," and have added some from other sources. Several errors in dates and localities have been corrected, and much explanatory matter has been introduced, especially in the foot-notes. The references to Hare, Mrs. Clement, etc., will enable the reader to look up further explanations which our limits do not allow us to quote.]

I. IMMOVABLE FESTIVALS.

January.

1. The Circumcision. Papal Chapel at the Sixtine; * drawing for patron saints at Sta. Maria in Campitelli, Rome.
Commencement of a fair at Leipsic.
General holiday in Paris; great display of *étrennes*.
5. Fair of the Befana, St. Eustachio, Rome. See *Hare*, p. 477.
6. The Epiphany. Procession in the Ara Cœli Church, and benediction with the Santo Bambino from the top of the steps; services in different languages and with various rituals at the Propaganda Church and Sant' Andrea della Valle, throughout the Octave.

* "Papal Chapel" signifies the presence of the Pope, "Cardinals' Chapel" the presence of the cardinals, at high mass or vespers. The Pope himself says mass only thrice a year — on Easter Day, Christmas Day, and June 29.

Since the Italian occupation the Roman festivals have been less brilliant, and many have been omitted, but the full list has still an historical interest.

8. Ste. Gudule. Festival at Ste. Gudule, Brussels.
17. St. Anthony's Day. For the blessing of horses, mules, and cattle at Sant' Antonio, Rome, see p. 251.
Festival of St. Anthony, Padua.
18. Chair of St. Peter. Pontifical mass and procession of the Pope in St. Peter's, Rome.
20. St. Sebastian. Popular fête of the Miraculous Medal at Sant' Andrea della Valle, Rome.
21. Festival of St. Meinrad at Einsiedeln, in Switzerland. *
St. Agnes's Day. Two lambs blessed at Sta. Agnese fuori Mura, Rome. See *Hare*, p. 345.
25. Conversion of St. Paul. Chains exhibited at San Paolo, Rome.
29. Festival of St. Francis de Sales at Annecy, in Savoy (26 miles from Geneva).

February.

1. St. Ignatius. Illumination of the subterranean church of San Clemente, Rome, where he lies.
2. The Purification. Procession with candles at St. Peter's, Rome.
- 3 to 5. Festival of Sta. Agata, Catania, Sicily. †
9. St. Apollonia. Festival at Louvain.
10. Musical festival commemorating the birth of Grétry, at Liege

March.

9. Sta. Francesca Romana. Fête at the Tor de' Specchi, Rome.
See *Hare*, p. 180.
12. Festival of St. Gregory, at San Gregorio, Rome.
19. Festival of St. Joseph. Fête in San Giuseppe, Rome.
25. The Annunciation. Papal Chapel, with "Procession of the White Mule" (See *Hare*, p. 484.), Sta. Maria sopra Minerva, Rome.
Festival at the Annunziata Church, Florence.

* EINSIEDELN (*Hotels: Pfau, Einsiedler Hof, Drei Könige, Adler*, etc.), "the Swiss Mecca," is about 9 miles south of Lake Zürich. It may be reached by railway (opened in 1874) from *Wädenswil* on the lake, or by a pleasant drive or walk of 12 miles from *Rapperschwil* (p. 133). It is renowned for its Abbey, founded in 861, and last rebuilt in 1704. According to the old legend, when the bishop of Constance was about to dedicate the church, September 14, 948, he was informed by a vision that the Saviour and his angels had already performed the ceremony. Pope Leo VIII. confirmed the miracle, and granted plenary indulgences to all who should make a pilgrimage to the Abbey. It is now one of the most frequented shrines in Europe, being visited by at least 150,000 pilgrims every year. The Reformer Zwingli was parish priest at Einsiedeln from 1515 to 1519. The town is beautifully situated, at an elevation of nearly 3,000 feet (about 1500 above the lake), and many English families spend the season there.

† "The festivals of *Sta. Agata*, the patroness of the city, are celebrated with the utmost pomp, on 3d to 5th February, and 18th to 21st August." — *Baedeker*.

April.

23. St. George's Day.
Exposition of relics, San Giorgio in Velabro, Rome.
A fair commences at Augsburg, lasting a fortnight.
25. St. Mark. Procession of clergy from San Marco to St. Peter's, Rome.
Festival at Venice.
26. Pilgrimages to Genazzano in the Sabine Hills (about 28 miles from Rome).
30. Festival of St. Catherine at Siena, and at the Minerva, Rome.
On the second Thursday in April a Swiss celebration of the victory of Näfels,* on the battle-field.

May.

1. Popular holiday in the Augarten, Vienna.
3. Invention (or discovery) of the Holy Cross ; relics carried in procession through Milan.
Relics exposed at Santa Croce, Rome.
8. Pilgrimage to St. Michael's Church, near Manfredonia, which is 23 miles from *Foggia*, a station on the railway from Ancona to Brindisi (p. 284). See Mrs. Clement's *Handbook*, p. 229.
Festival of San Michele, Tivoli.
- 16 to 24. Festival of St. John Nepomuk at Prague ; concourse of pilgrims ; mass on the great bridge.
16. Pilgrimage to the birthplace of St. John Nepomuk, at *Nepomuk*, about 20 miles by rail from *Pilsen*, a station on the railway from Prague to Nuremberg (p. 128).
26. San Filippo Neri. Papal Chapel, Chiesa Nuova, Rome : his rooms shown.
First Sunday in May. — Miracle of St. Januarius, Naples (p. 271). Feast of the translation of his relics.
Pilgrimages at Louvain.
First Monday in May. — Festival at Bruges.

June.

3. Festival of the Madonna della Lettera, Messina. For the legend see Mrs. Clement's *Handbook*, p. 15.
15. Sailing of the fleet of herring-boats from Vlaardingen, 6 miles from Rotterdam.
16. Once in three years the festival of "la luminara" at Pisa, with illuminations.
Festival of the Sacred Heart at Marseilles, commemorating the cessation of the great plague of 1720.

* NÄFELS (*Hotels: Zum Linthal, Hirsch, Schwert*) is ten minutes' ride by branch railway from *Wesen*, on the Lake of Wallenstadt (p. 133), a station on the road from Zürich to Coire. In the *Rautifelder* are eleven stones in memory of as many battles with the Austrians fought there in 1388.

23. Eve of St. John Baptist, or Midsummer Day. Fireworks and races of bare-backed horses at Florence.
24. St. John Baptist. Chariot races, high mass in cathedral, and illuminations, at Florence.
Papal Chapel, at the Lateran, Rome.
Relics of St. John carried in procession in Genoa Cathedral.
26. Festival of St. Vigilius, at Trent.
28. Eve of St. Peter. Vespers in Papal Chapel at St. Peter's ; illumination of the dome.
The pilgrimage for Mariazell * leaves Vienna.
29. St. Peter. High mass by the Pope in St. Peter's ; exposition of relics at the Lateran ; fireworks and girandoles on Monte Pincio.
The Mamertine prisons illuminated through the Octave.
Swiss wrestling match at Schüpfheim (about 16 miles from Lucerne).†
- The Miracle Play at Oberammergau, which occurs every ten years, begins on the first Sunday in June, and is continued each Sunday till the end of September. It takes place next in 1880.

July.

6. Pilgrimage returns to Vienna from Mariazell.
- 2 to 4. Festival of the Madonna dell' Orto, Rapallo, about 20 miles by rail from Genoa ; illumination on the coast.
8. Commemoration of the victory of Sempach (near Lucerne) on the battle-field.
- 10 to 24. Once in every seven years (1874, 1881, etc.), exhibition of the "grandes reliques" at Aix-la-Chapelle (page 99).
- 11 to 15. Festival of Sta. Rosalia, Palermo. Illumination of the cathedral on the 15th.
- 21 to August 1. Festival of the great convent of Assisi.

* **MARIAZELL** (*Hotels: Hirsch, Adler; Löwe, Weintraube*, etc.) is 35 miles from Mürrzuslag (p. 194), and 37 miles from Bruck, another station on the Semmering railway. Going by one route and returning by the other will give the tourist a glimpse of the mountain scenery of Styria which will repay him well for the digression. Mariazell has a picturesque site, 2,733 feet above the sea, and is the most frequented shrine in Austria, being visited by more than a quarter of a million pilgrims every year. The chief "processions" are those from Vienna of the date above, and from Gratz on the 14th of August. The object of veneration is a small wooden miraculous image of the Virgin and Child, which has been preserved here since 1167. A chapel built for its reception was superseded in 1363 by a larger church, of which the only remnant is the elegant central tower of the present edifice erected at the close of the 17th century. The church contains many votive pictures, some of which are very old, and the treasury is rich in offerings of gold and silver, jewels, etc.

† "On stated occasions the youth of a valley, or of several neighboring valleys, congregate for the purpose of wrestling. The elders and children of the community take part in the scene as spectators. . . . These are interesting and characteristic spectacles, except of course where they are got up for purposes of gain and the diversion of strangers, as at Interlachen and other great resorts of travellers." — *Baedeker*.

22. Pilgrimage to a little church on the Rigi, followed by wrestling, jodeling, etc.

25. St. James. Country festivals and bonfires in Swabia and in Switzerland.

31. St. Ignatius Loyola. Festival at the Gesù, Rome.

First Sunday in July. — Festival of St. Rombauld, Malines.

Second Sunday. — Festival at Louvain. "Kermesse" (literally "church-mass," or anniversary of the foundation of the church) at Ghent.

Sunday occurring on or following July 13. — Procession of the miraculous wafers in Ste. Gudule, at Brussels. See Chambers's *Book of Days*, vol. ii. p. 50.

Swiss wrestling matches are held on the Sunday following July 6 at Seelalp, July 22 on the Rigi, on the Sunday following July 25 at Batersalp, and on the 26th at Sachseln and on the Engstlenalp.*

In this month a great fair is held at Beaucaire, on the Rhone, opposite Tarascon (p. 180).

Throughout July the "Turnervereine" hold their meetings in Germany.

Late in the month the "Kermesse" is held in Brussels.

Every five years (1874, 1879, etc.), a festival of the guilds is held in Malines.

August.

1. St. Peter's Chains. Festival at San Pietro in Vincoli, Rome.

1 and 2. Great festival at Assisi.

4. St. Dominic. Fête at the Minerva, Rome.

5. Sta. Maria ad Nives. (See *Hare*, p. 384, or Mrs. Clement's *Handbook*, p. 213.) Cardinals' Chapel in Sta. Maria Maggiore, Rome. White flowers showered from the roof of the Borghese Chapel (p. 250) during the function.

Pilgrimage to the chapel of "Maria zum Schnee," at the Klösterli on the Rigi.

10. Fête des drapiers, Vire, Normandy (34 miles S.W. of Caen) San Lorenzo. Fête in his churches.

12 or 14. Pilgrimage from Gratz to Mariazell.

15. Assumption of the Blessed Virgin.

High mass in presence of the Pope, at Sta. Maria Maggiore Rome; benediction from the balcony.

Pilgrimage to Sta. Maria delle Grazie, near Mantua.

Pilgrimage to the Sacro Monte, Varallo.†

* The *Seelalp* is about six miles from Appenzell, capital of the canton of that name, which is completely surrounded by the canton of St. Gall. Appenzell is some ten miles south of St. Gall (p. 131). The *Batersalp* is in the same vicinity, being three miles from Weissbad, which is about two miles south-east of Appenzell. *Sachseln* is near Sarnen (p. 143), on the Brünig road. The *Engstlenalp* is on the Jochpass (p. 141), near Meiringen.

† VARALLO (*Hotels: Italia, Posta*) is a few miles west of the Lake of Orta, and may be reached by omnibus from Novara (p. 207), or by carriage from

Festival at Church of the Madonna di Soviore, Spezia *

Festival at Capodimonte, Naples.

Pilgrimage to Massa Lubrense (about 3 miles from Sorrento)

Festival of "la Vara," Messina.

Decorations and musical services, Florence.

Great festival of Notre Dame de la Garde, Marseilles. The silver statue is carried into the town the previous evening on sailors' shoulders; taken through the streets on August 15 in solemn procession; and next day the sailors bear it back to the chapel, with "stations" by the way.

16. Horse-races at Siena, Italy.

18 to 21. Festival of Sta. Agata, Catania, Sicily.

20. Festival of St. Stephen of Hungary, at Pesth.

26. Commemoration at Bâle of the battle of St. Jacques (Aug. 26, 1444).

First Sunday in August. — Festival at Ypres, in Belgium.

Swiss wrestling matches: August 10, at Rigi Kaltbad and the Tannalp; 15, at Mont Joli; first Sunday in the month on the Stadthalp, near Meiringen, and at the Wengern Alp; second and last Sundays at Ennetegg.†

Sunday following August 15. — Kermesse at Antwerp. The Giant carried through the town in Rubens's Car.

Late in August, or early in September, "Raft-parties" in the Black Forest at Wildbad and other places.

September.

1 to 19. Fair at Lugo (17 miles by rail from Ravenna).

4. St. Rosalia Pilgrimage to Rosalien Capelle, near Vienna.

Pilgrimage to Monte Pellegrino, near Palermo (p. 282).

6. Pilgrimage to chapel of "Maria zum Schnee," on the Rigi (Baedeker).

8. Nativity of the Blessed Virgin. Papal Chapel, Sta. Maria del Popolo, Rome.

Festival on the Superga, Turin.

Pilgrimage to the Sanctuary of N. Donna dei fiori, at Brà south of Turin.

Arona, on Lake Maggiore. The *Sacro Monte* here (not to be confounded with the one near *Orta*, mentioned on p. 204) is about 2,000 feet high and commands a beautiful view. Besides the church on the summit, there are nearly fifty chapels or oratories, mostly dating from the 16th century, when the place became famous as a resort of pilgrims. There are many delightful excursions in the neighboring valleys.

* SPEZIA (*Hotels: Croce di Malta, Ville de Milan*, where Garibaldi resided during his captivity after the battle of Aspromonte) is on the coast of Italy, about 47 miles by rail from Pisa. It is in a very attractive region, and is much frequented as a summer watering-place, especially by the Genoese.

† The *Tannalp* is near Meiringen. *Mont Joli* is near Contamines, about six hours' walk from Chamouni on the "Tour du Mont Blanc," as the route is often called. *Ennetegg* is in the "Entlebuch," a district on the highway from Lucerne to Berne.

Festival at Florence — "rificolone," and decoration of street altars.

Fair at Locarno, on Lago Maggiore.

Festival of the "Vergine di Piedigrotta" (a church near the entrance of the Grotto of Posilipo), Naples. Music, songs, and the Tarantella dance are the chief entertainments.

Processions and open-air mass at Vienna.

9. Viennese popular holiday at Mariabrunn (where there is a pilgrim church), a few miles from Vienna.
4. Festival of the Engel Weihe, with open-air mass and illuminations, at Einsiedeln.
17. Festival of St. Lambert, at Münster (capital of Westphalia, about 75 miles north of Cologne).
- 19 to 26. Miracle and great feast of St. Januarius, Naples (p. 271).
22. Festival at the Abbey of St. Moritz, Canton Valais, Switzerland. High mass and processions; illuminations on previous evening.
- 23 to 26. Fêtes de Septembre, Brussels. On the 23d a Requiem Mass in Ste. Gudule.
28. Festival of St. Wenceslaus at Prague.
- Volksfest at Cannstadt, near Stuttgart.
29. St. Michael's Day. Service at St. Michael's Hermitage, Wildkirchli, Appenzell.*

Fair at Leipsic.

Swiss wrestling matches: first Sunday in the month and Sunday following the 21st, at Ennetegg; September 29, at Schöpfheim.

First Sunday in September. — Kermesse at Hal, in Belgium (see below, under *Whit Tuesday*.)

On the second Monday in September the festivities of the Kermesse begin at Amsterdam, lasting about a fortnight. The first Saturday is the chief day.

October.

4. Festival of St. Francis at Assisi.
- 29 to November 4. Fair at Moncalieri, near Turin.
- First Sunday of October.* — Rosary Sunday. Great procession from the Minerva, Rome.
- "Rosenkranzsonntag." Festival at Einsiedeln.
- Processions in Belgium, at Namur, Nivelles (about 20 miles south of Brussels), etc.
- A Volksfest begins at Munich, lasting two or three days.
- In the first week of this month a Volksfest, lasting two or three days, at Wertheim, near Würzburg.
- Sundays and Thursdays in this month popular holidays in Rome, on the Monte Testaccio (p. 263).

* The *Wildkirchli*, near Weissbad, is a grotto in a perpendicular rock, 220 feet high, to which a path has been made. It is visited by throngs on this occasion. The views from here, and from the *Ebenalp* near by, are very fine.

Sunday nearest October 14. — Processions at Beauvais in commemoration of the siege (1472).

Third Sunday in October. — Kermesse of the Emperor Joseph, in Austria.

November.

1. All Saints. Crowds visit the Naples cemeteries and the Campo Santo, Rome.*
- In the confraternity cemeteries at Rome waxen tableaux, life-size, in impromptu theatres, represent Scripture subjects or scenes from the lives of martyrs; exposed all through the Octave.
2. All Souls. Crowds visit Père la Chaise, Paris.
- Graves in Bohemia and in Munich decked with flowers and lights.
- Cemeteries in Vienna much visited.
4. San Carlo Borromeo. Great fête at Milan.
- Papal Chapel, San Carlo in Corso, Rome.
6. Festival at Bremen.
16. Commemorative service on the battle-field of Morgarten, Switzerland.†
22. St. Cecilia. Festival in Sta. Cecilia, Rome, and illumination of Catacomb of St. Calixtus, where Cecilia was buried.
23. St. Clement. Festival in San Clemente, Rome, and illumination of the subterranean church.

December.

3. St. Francis Xavier. Fête at the Gesù, Rome, and at Sta. Lucia, Bologna.
4. Fête of the artillerymen and military mass at Sta. Maria Traspontina, Rome.
8. Immaculate Conception. Papal Chapel in the Sixtine, Rome.
10. Great festival at the Santa Casa in Loreto.‡
16. Miracle of St. Januarius, Naples. Feast of his "Patrocinio."
24. Christmas Eve. "Presepe" in every church and house in Naples.
- Procession of the Holy Crib in Sta. Maria Maggiore, Rome.

* The Campo Santo, otherwise known as the *Cimiterio dei Tedeschi*, is close by St. Peter's. It is the oldest of Christian burial-grounds, said to have been set apart by Constantine, and filled with earth from Calvary. It was granted to the Germans in 1779, by Pius VI. (*Hare*, p. 534).

† The *Morgarten* is the name given to a district on the southeastern shore of the little Lake of Egeri, which lies a few miles southwest of Einsiedeln, about halfway between that town and the foot of the Rigi. Here, on the 16th of November, 1315, the Swiss gained a signal victory over the Austrians and their allies. In the same neighborhood, the Swiss, under Alois Reding, defeated the French, May 2, 1798.

‡ *Loreto*, famed as the resting-place of the "Casa Santa" after its "three removes," is south of Ancona, 24 miles by rail. Half a million pilgrims come annually to visit the shrine. The town is on a hill, some distance from the railway, with fine views of the sea and the Apennines.

Nocturnal Services at the Vatican, Sistine Chapel, etc.

25. Christmas Day. High mass by the Pope in St. Peter's. Festival of the "Presepe" at the Ara Cœli. Sermon preached by boys daily for ten days afterwards.
26. St. Stephen. Popular fête, San Stefano Rotondo, Rome.
31. Te Deum, attended by Pope and Cardinals, at the Gesù, Rome.

II. MOVABLE FESTIVALS.

Carnival. — At Rome this begins on the Saturday week before Ash Wednesday, and lasts till Shrove Tuesday. Masquerades and horse-races each afternoon; lighting and blowing out of tapers on the last evening.

At Florence, processions, etc.

At Milan the Carnival lasts till first Sunday in Lent, through the "Ambrosian rite" observed there.

In Belgium the Carnival is kept for three days before Ash Wednesday at Antwerp, Courtrai, etc. The first Sunday in Lent is a great Carnival day at Bruges, Grammont, etc.

In Germany the Carnival is most observed at Cologne, and in Bohemia on the three days before Ash Wednesday. At Munich the "Metzgersprung" on the Monday before Ash Wednesday.*

At Lucerne a curious grotesque procession takes place on the Thursday before Ash Wednesday.

Ash Wednesday. — High mass in St. Peter's; sprinkling of ashes on the heads of the cardinals.

Third Sunday in Lent. — Exposition of relics and great concourse of people at San Lorenzo, Rome.

Palm Sunday. — The Pope is carried into St. Peter's, consecrates the palms, and is borne round the building.

Tuesday to Thursday in Holy Week. — "Foire aux jambons," Paris.

Good Friday. — Pergolesi's "Stabat Mater" sung at the Jesuits' Church, Munich.

"Holy Sepulchre" in every church in Vienna; great crowds.

Easter Eve. — Great court procession at Vienna in the Imperial Palace.

Easter Sunday. — Pilgrimage to Antignano, near Naples.

Easter Monday. — Chief day on the Prater, Vienna.

Second Sunday after Easter. — Great fair of Leipsic begins, lasting three weeks.

In the Rogation days processions at Rome, at Bruges, Nivelles, and throughout Belgium.

Ascension Day. — Papal Chapel at the Lateran, Rome, with the Pope's benediction given from the balcony.

Popular festival at Coire.

Sunday after Ascension Day. — Festival at Tell's Chapel, on

* For a good description of this curious performance, see *Harper's Magazine*, vol. xlv. (1872), p. 526.

the Lake of Lucerne. High mass and patriotic sermon. Congregation in boats.

Whit Sunday. — Papal Chapel in Sixtine Chapel, Rome.

Pilgrimage (during five days) to Monte Vergine,* near Avellino. Peasants' dances at Mercogliano.

Whit Monday. — Peasants' ball in the Adelsberg caverns (page 195) which are illuminated for the occasion.

Peasants' dances and illuminations in the Nebelhöhle Cavern, near Lichtenstein, Wurtemberg (most conveniently reached from Reutlingen, which is two hours by rail from Stuttgart).

Procession at Nivelles, Belgium.

Whit Tuesday. — Pilgrimage to St. Willibrod's Church, Echternach. †

Pilgrimages to Hal, in Belgium. ‡

The "Niederrheinische Musikfest" is held yearly at Whitsuntide in Cologne, Aix-la-Chapelle, Dusseldorf, or Elberfeld.

Trinity Sunday. — Procession of the Lumeçon, at Mons, Belgium (36 miles by rail from Brussels).

Pilgrimage to Walcourt, Belgium (about 30 miles by rail from Namur).

Holy Week in Rome.

Every evening, at the Trinità dei Pellegrini, the feet of pilgrims are washed by noble ladies.

Wednesday. — "Tenebræ," with gradual extinguishing of lights.

"Miserere" sung before the Pope in the Sixtine Chapel.

Holy Thursday. — High Mass in Sixtine Chapel; procession of the Pope to the Pauline Chapel, which is illuminated; he blesses the people from the balcony in front of St. Peter's.

"Lavandaia." The Pope washes the feet of thirteen priests in St. Peter's.

"Cena." The Pope waits on the thirteen priests at table in the Vatican. "Tenebræ" and "Miserere" in the Sixtine Chapel. Illumination of Pauline and other chapels.

Good Friday. — "Tenebræ" repeated, and "Miserere."

Adoration of relics in St. Peter's by the Pope.

* This is one of the most interesting of the Neapolitan pilgrimages. From Avellino it is about 4 miles to Mercogliano, whence a mountain path leads to the shrine of "la Madonna di Monte Vergine," founded in 1119 on the site of a temple of Cybele. It contains a miraculous image of the Virgin, brought hither by Catherine of Valois, who is buried in the church. From the summit of the mountain (4,292 feet) the view of the Bay of Naples and the surrounding country is magnificent. Avellino is on the old highway from Naples to Foggia. It may be reached by railway to Laura (45 miles) and thence (5 miles) by diligence.

† Echternach, about 15 miles from Trèves, is a shrine of great resort, famous for the singular "leaping procession" connected with this Whit Tuesday festival.

‡ Hal, on the direct railway line from Calais to Brussels, is celebrated throughout Belgium for a miraculous image of the Virgin, preserved in the elegant Gothic church of Notre Dame. In one of the chapels may be seen a collection of cannon-balls that were caught without injury by the robes of the holy image during a siege of the town.

Saturday. — Public baptism of Jews, etc., in the Baptistery of Constantine.

Palestrina Mass. Easter Eve service at St. Peter's.

Easter Sunday. — The Pope carried to St. Peter's; celebrates mass; silver trumpets sounded. Benediction from the balcony. Illumination of the dome.

Easter Monday. — Fireworks.

Florence. — Easter Eve. "Lo scoppio del carro." Fireworks in front of the Duomo.

"*Corpus Christi*," or "*Corpus Domini*" (*Thursday after Trinity Sunday*).

A festival with processions at Trieste, Vienna, and other Roman Catholic cities.

Rome. — High mass in Sixtine Chapel. The Pope then carries the sacrament in procession to the Vatican Basilica.

Two processions every afternoon during the Octave in Rome.

Munich. — ("Frohnleichnamfest.") Guild processions and open-air services.

Ostend. — Blessing of the sea.

On the Octave day, procession at Genzano in the Alban hills; the streets carpeted with flowers. *

* *Genzano* is about three miles from Albano (p. 269). For a charming description of this floral festival, see Hans Andersen's "Improvisatore," ch. iii.

APPENDIX.

ADDENDA TO "INTRODUCTORY HINTS."

PASSPORTS. — At present passports are not required in any of the countries covered by the "Satchel Guide," but we nevertheless advise the tourist to furnish himself with the document, for the reasons given on page xiv.

BOOKS FOR THE TOURIST. — Mrs. Clement's "Handbook of Legendary and Mythological Art" deserves more than the brief mention made on page 110. One should, if possible, take it along with him, and also the more recent "Handbook of Painters, Sculptors, Architects, etc.," edited by the same lady. The two form a compact and comprehensive guide to the art treasures of Europe — an invaluable supplement to our own or any other itinerary.

Among books on art to be read before going abroad, Ch. Blanc's "Grammar of Painting and Engraving" may claim the foremost place. Other works to be noted in this connection are Jarves's "Art Thoughts" and "The Art Idea" — especially the former as being "the observations and experiences of an American amateur in Europe" — and Palgrave's "Essays on Art," the main object of which, as the author states it, "is, by examples taken chiefly from the works of contemporaries, to illustrate the truths that art has fixed principles, of which any one may attain knowledge who is not wanting in natural taste, and that this knowledge adds greatly to our pleasure by giving it depth, permanence, and intelligibility." To those who do not own Ruskin's works, we commend the volume of selections from his writings, edited by Rev. W. H. Platt, under the title of "Art Culture."

A revised and enlarged edition (the fourth) of that excellent little book, Parker's "Introduction to the Study of Gothic Architecture" (see p. xvii.), was published in January, 1874. The most complete work on the English Cathedrals (the one, by the way, on which we have mainly depended for the historical and statistical information concerning them in these pages) is King's "Handbook to the English Cathedrals," published by Murray, in six admirably illustrated volumes, the price of which is £3 19s. The supplemental volume on the "Welsh Cathedrals" costs 15s.

Mr. Curtis Guild's "Abroad Again," published in April, 1877, like his "Over the Ocean" (see p. xvi. above), is one of the best possible books to read before you go, or to take with you if you have room for it.

"Our Own Country," published by Cassell, Petter, and Galpin, is a well written and admirably illustrated description of the leading places of interest in England.

The neat little volumes of "Poems of Places," edited by Mr. Longfellow, will be delightful company abroad, if one has room for them; or at home, before and after the tour.

Very pleasant picture-books to look over before one goes abroad, and more enjoyable as "souvenirs of travel" after one's return, are Darley's "Sketches Abroad with Pen and Pencil," and Hop-pin's "Ups and Downs on Land and Water" and "Crossing the Atlantic."

COMMISSIONS FOR FRIENDS. — Unless you have plenty of time and a big trunk, beware of promising to hunt up this, or to buy that, in Europe for your friends. If you are going only for a Summer vacation, you cannot take such commissions, and your friends ought to see that it is impossible. Shopping uses up time fearfully, and you will barely be able to do your own without interfering too much with sight-seeing. We do not mean that one should never oblige a friend in this way, but he should think twice before he undertakes anything of the kind. Both you and your friends are liable to forget that buying things abroad is a tax upon very precious time, and that carrying them all through the tour is a "bother" and a burden, especially if you take only a valise or carpet-bag for your luggage.

LETTERS FROM HOME. — Remember before leaving, to arrange with your friends how letters must be addressed to you. If you have planned your whole trip in advance, as we have advised above, you will know at about what time you will be in London, in Paris, and other places. Allow about a fortnight for letters to make the passage, and then jot down a few memoranda like these: "Up to July 1, address to General Post Office, London; from that date up to July 15, to Paris, *poste restante*;" and so on. If you have a circular letter of credit, have your letters addressed to the *care of your banker* in London, Paris, etc. Should you then modify your plans while travelling, you can give directions at the foreign offices of the banker for forwarding the letters to any desired point.

THE VOYAGE. — There is one more point under this head on which the inexperienced tourist may need a hint. If he makes the voyage in the summer, the earlier he secures his berth the better, as the most desirable ones are likely to be engaged three months or more in advance. Even on the best ships there is quite a choice in state-rooms, in respect both to size and to situation. As a rule, those farthest forward, or nearest the middle of the ship, are to be preferred. "Inside" rooms, lighted and ventilated only from a passageway, and those that are near the "screw," are to be avoided — if any others are to be had.

We do not give the rates of fare by the various lines, as they are liable to be changed at any time. The tourist will find them

in the New York and Boston daily papers, and in the circulars issued by the companies.

THE COST OF THE TOUR. — The expense of travelling in Europe is unquestionably increasing, on account of the steady rise in the cost of food, fuel, labor, and almost everything else; but we see no reason for any material modification of what we have said on this subject in the Introduction. There has been little or no increase in fares by railway and other conveyances; and the charges at hotels of the first and second class are not much higher than they were five years ago. In 1873 the price of the "hotel coupons" (p. xxiii.) was raised sixpence (an increase of not quite *seven per cent.* on their price ten years ago), but it has not been increased since that time. It is certain, then, that with these coupons one can live at first-class hotels (though not in all cases the most expensive of their class) for about two dollars, gold, a day; and by living at cheaper hotels, or at hotels and restaurants, it is possible to reduce the expense considerably below that figure.

If one wishes to economize in fares, he can do it by the use of the "tourist tickets," of which an endless variety are offered by the London houses in that line of business. If no "tour" on the list exactly suits your plans or tastes, one will be arranged expressly for you. One great advantage of these tickets is that they obviate the necessity of buying many separate tickets, and on the Continent this is a great saving of time and patience. The booking-offices are generally open only a short time before the departure of the train, and tickets for that particular train cannot be bought at any other time. There is often a disagreeable crowd about the window, and you may get your ticket only at the last moment, too late to secure a good seat in the train; while if you have the "tourist ticket" in your pocket you can select your seat as soon as the train is ready, when other people are buying their tickets. At many of the booking-offices English is understood, but where it is not you are liable, if you can speak nothing but your vernacular, to make some mistake in getting your ticket, which may cause you no little trouble afterwards. In going from one country to another you also run the risk of getting with your "change" at the booking-office a quantity of small coin which you have no opportunity of spending before you cross the frontier, and which is worthless beyond that line. These and many kindred trials and vexations you escape if in London you buy a ticket, with its many coupons all printed in plain English, which will take you, say, through Belgium, and up the Rhine to Switzerland, and back again by way of Paris.

The examples, in our former editions, of tours made at moderate expense, date back seven years or more. We could add plenty of more recent ones, but will limit ourselves to a single one. In the summer of 1876, three young men, who could take

only eight weeks for a vacation, went to Europe by the "Guion" line. They had a little less than five weeks on shore, and the use they made of it will show what can be accomplished in that brief time by careful planning; for this tour had been minutely mapped out before starting from home, and the programme was followed almost to the letter. They landed in Liverpool on a Saturday morning, and after passing the day in Chester, went in the evening to Stratford-on-Avon, where they spent the Sunday at the Shakespeare Hotel. On Monday they took a carriage to Warwick, visited the Castle, rode on to Kenilworth, lunched and saw the castle there, and then rode back to Warwick in season to take an evening train to London. There they staid eight days, seeing the city and suburbs, with visits to Hampton Court and Windsor; then to Brussels, via Ostend, and next day to Cologne. A day was spent on the Rhine as far as Mayence, and the next in going to Bâle by the route on the west of the river (if time had permitted, they would have chosen the other, via Freiburg in Baden), in order to get four hours *en route* at Strasbourg. From Bâle they went by early train to Lucerne, over the lake to Vitznau, up the Rigi (with an hour or two on the top), back to Vitznau, over the rest of the lake to Fluelen, and back to Lucerne before sunset — an illustration of what may be done in one day by careful study of time-tables and judicious planning. Next day they went by steamer to Alpnach, and walked over the Brünig to Meiringen; thence the next afternoon by carriage to Brienz, and over the lake to Interlachen. In the morning they went to Lauterbrunnen by carriage, which they sent round to Grindelwald to meet them, while they walked over the Wengern Alp to that place, riding back to Interlachen in the evening. Another day was spent in the journey by Lake Thun and railway to Berne and Freyburg, giving six hours to the former city and reaching the latter in season to hear the famous organ in the evening. After seeing Freyburg next day, they went to Lausanne in season to take the evening express train for Paris; there being a line from Lausanne across to the one via Neuchâtel, described on p. 157. After eight days in Paris, they returned to England, via Dieppe and Newhaven, spending part of a day and a night at Rouen *en route*. The few days left before sailing for home were passed in London, and the last night on shore at Chester. There was half a day for a glance at Liverpool before going on board the steamer.

The travelling expenses on shore for each member of the party amounted to about \$130, currency, and the ocean fares cost the same amount, making \$260 in all. The young men were economical in all their expenditures, but not extremely so. Except in London and Paris, they usually stopped at first-class hotels, and did not use the "coupons." In London, they lodged and breakfasted at a cheap hotel on Norfolk Street, Strand, and got

dinner and tea at restaurants in whatever part of the city they happened to be. In Paris they managed in the same way, dining usually at one of the *établissements Duval*, but sometimes spending twice as much as was absolutely necessary. They were prudent and frugal, but did not feel obliged to keep their expenses down to the lowest possible figure. As a rule they rode in third-class cars, but sometimes had to take first or second on an express train. If they had travelled less extensively on the Continent, the whole cost would have been somewhat less; but as it was (except for one of the party) their first visit to Europe, they wished to get a general idea of many countries, hoping to have the opportunity of studying them more at leisure in future visits.

"SHOPPING" IN EUROPE. — A word or two on this subject may be of service to some of our readers. We have seen articles in magazines and newspapers on the extortions and impositions of Parisian and other shopkeepers abroad, that are liable to mislead the tourist. The statements made are true enough, and we have personally known of similar instances, but they are not the whole truth. At many of the most fashionable shops in London, Paris, and other great cities (especially those to which *couriers* and *commissaires* take the traveller) one pays as much for a good article as he would pay in New York or Boston, if not more. The prices are not "fixed," but are put as high as the dealer expects — or hopes at least — the purchaser will pay; and in some cases advantage is taken of his ignorance to palm off inferior or unsaleable articles as the best and newest. If the place is an old and well established one, the goods are usually what they are represented to be, though the prices are high. But there are hundreds of shops, including many of the largest, and of the best local reputation, in which there is but one price, plainly marked in figures, for native or stranger; and if the quality or condition of the goods does not prove to be as the dealer has warranted, the matter is promptly set right.* As a rule, the chances of honorable dealing will average considerably better abroad than at home.

IRELAND.

If you take either of the Glasgow lines, touching at Londonderry, the Irish tour may be arranged as follows: Go from LONDONDERRY (*Hotels: Fury's, Imperial, Commercial*) to Portrush (2 hours by rail; 7s. 6d., 5s. 6d., 3s. 8d.) and to the *Giant's Causeway* (p. 8); thence via *Belfast* to *Dublin*; thence to *Killarney*

* This is the case, to give a single example, at what we believe to be the largest retail establishment in Paris — that known as the "Au Bon Marché," 235 Rue du Bac — and no *magasin de nouveautés* in the French capital is more popular with Americans who know where to spend their money to good advantage.

and back, with excursion *en route* to *Cork* and *Blarney*. Excursion tickets to Killarney are sold in Dublin.

At *Queenstown*, if you let a porter take your luggage from the landing-place to the *Cork* steamer (a few minutes' walk), have it understood in advance what you are to pay, or the charge is pretty certain to be exorbitant.

At *Cork* you may be able to get a car to *Blarney* cheaper by making your own bargain with the driver in the street than by engaging it at the hotel.*

At *Killarney*, the view from the ruins of *Aghadoe* (see p. 4) is the best to be had in the immediate vicinity, especially towards sunset. It is less than a mile across the fields from the *Royal Victoria Hotel*, which is on the bank of the Lake, 2 miles from the railway station (omnibus from the hotel meets all trains) and perhaps the pleasantest stopping-place for the tourist; though the *Railway* and *Lake* hotels are also to be commended. The distances, as given on pages 3-5, are from the town, or railway station. From the *Royal Victoria* it is 2 miles *less* to the Gap of Dunloe, and 2 miles *more* to Muckross and the Torc Cascade.

At *Dublin* the *Gresham Hotel* will be found somewhat cheaper than the *Shelbourne*, though the latter appears to be the favorite house with Americans. Several "commercial" or second-class hotels will usually be found advertised in Bradshaw's "Railway Guide." If the tourist does not wish to take the early train to Kingston (p. 8) for the Holyhead boat, he can wait for a steamer leaving Dublin for Holyhead at 9 A. M. As the time of sailing may be changed, it will be well to inquire about it at the hotel. There are also daily steamers from Dublin to Liverpool, making the passage in 10 or 12 hours.

WALES.

At *Bangor* (pronounced *Bang-or*, by the by, not *Ban-gor*, as in the case of our "down East" city) the *George Hotel* is on the shore of the Menai Strait, not far from the Suspension Bridge and in full view of both bridges. The *Penrhyn Arms* is delightfully situated on the other side of the town. There are omnibuses to both from the railway; and it is hard to choose between them.

Instead of returning by rail from *Carnarvon* to *Bangor* (p. 10), the following route to Conway may be taken: by rail, 10 miles, to LLANBERIS, where there are several good hotels (the *Royal Victoria*, the *Dolbadarn*, the pleasant *Padarn Villa*, etc.), and where a day might be agreeably spent, including a climb up

* This hint will apply to many other places than *Cork*. On the other hand, you may sometimes (especially at the cheaper hotels) find it more for your interest to make the bargain with "mine host." A little inquiry will enable you to decide which is the better course.

Snowdon,* if you like; thence, through the wild *Pass of Llanberis*, 10 miles, to CAPEL CURIG (*Royal Hotel*); thence, by coach or on foot, 6 miles, to BETTWS-Y-COED (*Hotels: Royal Oak, Waterloo*). From there it is 16 miles by rail to Conway; but if time will permit, instead of going through by rail, take the train to Llanrust (4½ miles), and walk from there to Trefriw (2½ miles), whence a small steamer runs on the Colway river to Conway (10 miles). The excursion, though a short one, takes you through some of the wildest and some of the most beautiful scenery in Wales.

Should you visit Gloucester (p. 56) or Hereford (p. 80) make a stop, if possible, at Ross (*Hotels: Royal, George, etc.*), which is on the railway between the two places, 18 miles from G., 12 from H. It is in the midst of the loveliest scenery of the Wye, and was the home of Pope's "Man of Ross," whose tomb is in the parish church. A delightful excursion may be made by coach (or on foot) down the valley of the Wye to MONMOUTH (*Hotels: Beaufort Arms, Angel, etc.*) 10 miles from Ross; and thence to CHEPSTOW (*Hotels: Beaufort Arms, George*) near the mouth of the river, about 12 miles further. The ruins of Tintern Abbey, one sight of which is ample recompense for the cost of the entire excursion, are passed *en route*, 4 miles before reaching Chepstow.

SCOTLAND.

The tourist by the Glasgow lines, if he takes the run through Ireland, will probably cross from Dublin to Holyhead (p. 9), whence he can follow the route already laid down. If he proceeds directly to Glasgow, there are several ways in which he can arrange his journey from that starting-point. If he has taken a return ticket for the ocean trip (the most economical course), he had better proceed as follows: Go from Glasgow as far as Melrose, by the routes described on pages 21-34. From Melrose take the train for Carlisle (p. 18), and thence through the *Lake District* to Liverpool or Chester, reversing the trip described on pages 11-18. The excursion in North Wales (pp. 9-11) may next be taken, returning to Chester; thence to Coventry (via Rugby, if preferred), and to London by the route described on pages 50-57. From London the routes we have given may be followed until the return from the Continent, when you can go from London to Cambridge, and thence to Newcastle, taking in reverse order the trip described on pages 35-49. From Newcastle go by railway to Carlisle, and thence to Glasgow, as described on pages 19-21.

A glance at the map will show that, if you prefer, you can follow the line of travel given in the book from Glasgow to

* It is 5 miles from Llanberis to the summit of the mountain (3,571 feet). Guide (not needed in good weather) and pony cost 10s. The ascent may be made in 3 hours, the descent in 2 hours. Ponies can go nearly to the summit.

London (pp. 23-57) ; thence to the Continent and back ; then (from *Newhaven*, or whatever port you arrive at) directly to *Chester* ; and thence to *Glasgow*, via the Lake District (pp. 16-21). This is the simpler arrangement, and is to be preferred if it does not bring the visit to the Lakes too late in the season.

Should the traveller take a Liverpool steamer on the homeward trip, the routes given may be readily combined, with the aid of the map, in various ways to suit his convenience.

The price of through tickets for the delightful excursion from *Glasgow* by the Lakes and the Trosachs (pp. 23-27) to *Edinburgh* is 21s. ; or 18s. 6d. with second class for the railway part of the route. We advise the tourist by all means to take this route, and, if possible, the excursion through the *Caledonian Canal* (p. 29), noting what we have said (p. 31) with regard to the best way of combining the two.

EDINBURGH. — There are many first-class hotels here besides those mentioned on page 31. The *Palace*, *Balmoral*, *Bedford*, *Clarendon*, *Queen's*, *Windsor*, and *Kennedy's* are all on Princes Street. The *Douglas* (St. Andrew's Square) and the *Waterloo* (Waterloo Place) are other first-class houses. The *Cockburn*, not far from the railway station, is an excellent house.

MELROSE. — The *George* inn, celebrated by Scott in the introduction to "The Monastery," is to be commended as the best of the hotels here. The fares from *Melrose* to *Newcastle-on-Tyne* are 18s. 10d., 13s. 7d., 7s. 8d. ; or through to *York*, 32s. 10d., 24s. 7d., 14s. 8d.

We may remark here that Hunnewell's "Lands of Scott" will be a useful and agreeable companion in this neighborhood, and wherever else the scenes of Scott's poems and novels are laid — in England, Wales, Belgium, the valley of the Rhine, Switzerland, or France. If you cannot take the book with you, it should by all means form a part of the preparatory reading for the tour.

ENGLAND.

STRATFORD-ON-AVON. — A letter from Mr. J. O. Phillipps (better known in this country as J. O. Halliwell) gives us the following information concerning New Place (p. 54). —

"The so-called Theatre (an ugly modern building used chiefly for meetings of the County Court) was purchased by me last spring [1872]. It was pulled down, and the site thrown into Shakespeare's Gardens last summer. . . . We are forming a second Shakespearian Museum at New Place, that in Henley Street not being large enough to hold continual accessions. At New Place I have preserved the few remains of Shakespeare's original residence of course untouched, and have started this second museum, keeping at the same time the gardens in decent order. . . . The place is at present but little known, and

the American tourist too frequently misses this, one of the most interesting spots at Stratford."

LONDON.—*Books for the Tourist.*—The metropolis and its neighborhood have been well written up within the last year or two. Mr. Hare's "Walks in London" (2 vols., illustrated) is as good in its way as his "Walks in Rome," from which we have quoted so extensively above. Murray's new "Hand-book of the Environs of London" (2 vols.) is very full and complete. A cheaper book (costing only 2s.) is "Round about London," published by Stanford, and giving "historical, archæological, architectural, and picturesque notes, suitable for the tourist, within a circle of twelve miles," with hints for short walking excursions and visits to St. Albans, Windsor, and other places of interest near the city. It is written by a Fellow of the Society of Antiquaries, and is accurate and trustworthy.

For one who wishes to extend his "tramps" further from London, we can cordially commend "Field Paths and Green Lanes," by Louis J. Jennings (republished in this country), devoted to "country walks, chiefly in Surrey and Sussex." Though not in ordinary guide-book form, it gives the pedestrian the minute information he needs for following the author in his rambles, which cover some of the most charming portions of rural England.

Bradshaw's.—Mr. W. J. Adams, 59 Fleet Street, is the publisher of Bradshaw's British and Continental "Railway Guides," which we have elsewhere commended as indispensable to the traveller, and also of Bradshaw's "Illustrated Handbooks" for France, Belgium and the Rhine, Switzerland, and other countries, "Continental Phrase Books," etc. Here may be found all the other popular guide-books (the "Satchel Guide" not excepted), and almost everything else that the tourist can need.

Cheap Maps for Tourists.—A neat Atlas containing fourteen good maps of European countries, with railway and other routes, may be bought for sixpence at Gaze & Son's, 142 Strand.

Eminent Preachers.—As the tourist is likely to spend one or two Sundays in London, we give the following list of eminent preachers in that city, with the situation of their churches or chapels:—

- Rev. H. Allon (Congregational), Union Chapel, Islington.
- Rev. W. Braden, Weigh House Chapel.
- Rev. Baldwin Brown, Congregational Church, Brixton.
- Rev. J. P. Chown (Baptist), Bloomsbury Chapel.
- Rev. J. Cumming, D. D. (Church of Scotland), Crown Court, Russell Street, Covent Garden.
- Rev. T. P. Dale, M. A., St. Vedast, Foster Lane.
- Rev. J. T. Davidson (English Presbyterian), Colebrooke Row Chapel, Islington.
- Rev. J. O. Dykes (English Presbyterian), Regent's Square Church, Gray's Inn Road.

- Rev. J. Going, M. A., Vicar of St. Paul's, Lorrimore Square.
- Rev. Newman Hall, Christ Church,* Westminster Road.
- Rev. J. C. Harrison (Congregational), Park Chapel, Grove Street, Camden Town.
- Rev. T. Helmore, M. A., St. Mark's College, Chelsea.
- Rev. D. Landels, M. A. (Baptist), Regent's Park.
- Rev. H. P. Liddon, D. D., St. Paul's Cathedral.
- Rev. A. McAuslane, Congregational Chapel, Finsbury.
- Rev. A. H. Mackonochie, M. A., St. Alban's, Holborn.
- Rev. R. Maguire, M. A., St. James', Clerkenwell.
- Rev. Samuel Martin, Westminster Congregational Chapel.
- Rev. S. Minton, M. A., Eaton Chapel, Pimlico.
- Rev. Daniel Moore, M. A., St. Margaret's, Lothbury.
- Rev. G. H. Morse, M. A., St. Paul's, Lorrimore Square.
- Rev. Joseph Parker, D. D., City Temple, Holborn Viaduct.
- Rev. S. M. Punshon, D. D., Wesleyan Chapel, Kensington.
- Rev. A. Raleigh, D. D. (Congregational), Kensington Chapel.
- Rev. W. Rogers, M. A., St. Botolph's, Bishopsgate.
- Rev. T. J. Rowsell, M. A., St. Stephen's, Westbourne Park.
- Rev. C. H. Spurgeon, Metropolitan Tabernacle, Newington Butts.
- Rev. A. P. Stanley, M. A., Dean of Westminster, at the Abbey.
- Rev. A. H. Stanton, M. A., St. Alban's, Holborn.
- Rev. F. Tucker, B. A. (Baptist), Camden Road Chapel.
- Rev. H. Varley, Tabernacle, Notting Hill.
- Rev. C. J. Vaughan, D. D., Master of the Temple, at the Temple Church.

The Temple Gardens. — In these interesting gardens (p. 64) may be seen a curious old sycamore tree, under which tradition says that Johnson and Goldsmith used often to sit together. It also marks the site of the old Thames wall, on which it was growing in the reign of James II. There is no "label" on the tree, as there ought to be, but it is readily found, as it has an iron fence round it, and is partly supported and held together by iron bars. It is the only very old tree in the enclosure.

Battersea Park. — The botanist and the lover of landscape gardening will be specially interested in a visit to the *Sub-tropical Garden* (p. 66) in this Park. The rock-work is the most picturesque we have seen, and the general arrangement of the garden is unique and admirable. The place has been immensely improved within a year or two, and is not so well known to tourists as it ought to be.

Private Gardens in and about London. — Under this head we may mention a few of the famous gardens easiest of access to

* The tower of this church is known as the "Lincoln Tower," having been erected by English and American contributions as a memorial of President Lincoln. It is about 200 feet high, and is one of the most beautiful Gothic structures in London.

strangers. *Sion House*, the seat of the Duke of Northumberland near Twickenham (p. 71), is celebrated for its noble trees. *Gunnepersbury Park* (Baron Rothschild's), near Kew Bridge, is noted for its fine fruit, especially pine-apples and grapes. The new vineries are among the best in England. The peach wall is covered with a glass case, under which heavy crops are annually produced. In the conservatory are a pair of tree ferns, 23 feet high, probably the largest in the country. Lovers of orchids should visit Mr. Day's establishment at Tottenham, and Mr. Rucker's at Wandsworth, both places celebrated for collections of these plants. Mr. Wilkins, of Leyton, and Mr. Bockett, The Firs, Muswell Hill, have also very fine collections of orchids and exhibition plants. Mr. Micholls's collection of stove plants at Southgate is perhaps the most remarkable, as regards size, in the country, and must on no account be overlooked. The pitcher-plants which it contains are marvels of skilful cultivation. The noble collection of trees at the Bishop of London's Palace, Fulham, must be seen, on account of their size, age, and variety; and the roses and conifers in Mr. Bohn's garden at Twickenham are also well worth inspection.

Market Gardens. — The best cultivated market gardens round London are those known as the "Fulham Fields." From Chelsea to Kew Bridge on the north bank of the Thames, and including Fulham, Hammersmith, Turnham Green, and Chiswick — indeed, almost all the land between the river and the road extending from Hammersmith to Kew is occupied by garden crops. On the other side of the same road, the garden lands extend from Hammersmith to Acton, and from thence between Gunnersbury and Brentford, through a large district of Isleworth, to Richmond, Twickenham, and Hounslow. On the south side of the Thames, extending from Deptford to Woolwich, are many market-gardens. From Putney and through Barnes to Mortlake are large areas of market-garden ground; and the whole tract between Mortlake, Richmond, Kew Gardens, and the Thames is thus occupied.

Excursions by Coach. — Tourists who wish to try an old-fashioned English stage-coach ride will find lines of coaches starting from Hatchett's, White Horse Cellar, Piccadilly, for Brighton, St. Albans, Dorking, Guildford, and other places. The routes are all very pleasant ones, and it is hard to choose among them. A "box seat" is to be preferred, and is well worth the extra charge of half a crown or so. These coaches make their ten miles an hour, and always run "on time." Some of the lines are owned by gentlemen, who take this means of indulging their taste for driving.

WINDSOR. — Tickets for the Castle may also be obtained here at a bookstore (not far from the gate), to which anybody in Windsor will direct the traveller. The guides in the neighborhood are very importunate, but one can get along well enough without them, especially if he has a local guide-book.

TO PARIS VIA THE CHANNEL ISLANDS.—The tourist who wishes to vary from the ordinary lines of travel between London and Paris may take the route by way of the Channel Islands. A Royal Mail steamer leaves Southampton for Guernsey and Jersey three times a week (Monday, Wednesday, and Friday), connecting with express trains from Waterloo station, London. Steamers leave Jersey for St. Malo every Monday and Thursday, and for Granville every Thursday and Saturday. For possible changes in times of sailing, and for other particulars, see Bradshaw's "Continental Railway Guide." From St. Malo and Granville there are direct trains to Paris. For a good account of the Channel Islands, see Col. Waring's "A Farmer's Vacation;" and for Brittany and Normandy, if you have time to linger in those picturesque districts, Mrs. Macquoid's "Through Brittany" and "Through Normandy."

GERMANY.

RATISBON.—The *Golden Cross* inn is one of the oldest in Germany, the tower and the lower part of the house being perhaps of the 11th century. The Emperor Charles V. lodged here in 1546, and the fair hostess, Barbara Blumberg, next year gave birth to Don John of Austria (in room No. 15, it is said). The *Kronprinz* and *Nürnberg* (near station) are good second-class inns.

AUGSBURG.—The *Drei Mohren* has been an inn since 1364, if no longer. Charles VI. resided in it for a year at the time of the Diet of Augsburg, 1530. The ancient structure was taken down in 1877, and an elegant modern hotel built upon the site. The new house is highly commended by travellers.

The "Confession of Augsburg" was read in the *Residenz*, at 3 P. M. June 25, 1530, in the large room at the corner of the quadrangle, near the tower.

DRESDEN.—For possible changes in the following, see the *Dresdener Anzeiger*, or inquire at the hotel:—

The *Collection of Antiquities*, in the Japanese Palace, is open daily (except Sundays and holidays) from 10 to 2 o'clock. Admission, 50 pf.

The *Royal Library*, in the same building, is open on Mon., Tues., Thurs., and Fri., 9-11; Wed. and Sat. 9-11 and 2-4 (free).

The *Natural History Museum*, in the Zwinger, is open on Mon., Wed., Thurs., and Sat. 8-2 (50 pf.); Tues. and Fri., 9-11 (free).

The *Mineralogical Museum*, same building, Mon., Tues., Thurs., Fri., 9-11; Wed., 2-4 (free).

The *Cabinet of Engravings*, same building, is open on Tues., Thurs., and Sat., 10-2 (50 pf.); Wed. and Frid., 10-2 (free).

The *Picture Gallery* is open daily (except Mon.), 10-4; Sund and holidays, 11-2 (free, except on Wed. and Sat., 50 pf.).

The *Green Vault* is open on Mon., Wed., Thurs., and Sat., 9-1 (1 m.); on Tues. and Fri., admission for 1-6 persons, 9 m.

SWITZERLAND.

INTERLACHEN. — As we have remarked, this is "a town of hotels," of which we have mentioned only a few. On the *Höhweg*, or main street, there are the *Rüschard*, *Schweizerhof*, *Belvedere*, *Beaurivage*, and several others; near Lake Brienz, the *Hotel du Lac*; on the road to Matten, the *Reber*, *Ober*, etc.; and on a spur of the Kleine Rugen, commanding a fine view, the *Jungfraublick*. Towards Lake Thun are the *Hotel du Pont*, *Unterseen*, *Beau-Site*, etc.

GENEVA. — Here also are many hotels besides those mentioned on p. 147: on the left bank of the Rhone, the *Écu de Genève*, *Couronne du Lac*, *de Paris*, etc.; on the right bank, the new *National*, *des Bergues*, *de Russie*, *de la Paix*, *Suisse*, etc. There are also many *pensions*, where board can be had at 85 fr.-300 fr. a month.

The *Continental Times* is the cheapest and one of the best of the Continental journals published in the interest of the traveling public. It is issued weekly at 10 fr. a year (postpaid to all parts of the world), or 1 fr. a month for shorter periods. Besides its abstracts of American and foreign news, it gives lists of tourist arrivals in Geneva, Rome, Florence, Paris, etc. Americans are always welcome at the office of the paper, No. 1 Place Bel-Air.

Pleasant excursions from Geneva are to MORNEX, a favorite summer resort, 7 miles from the city (omnibus, 1.30 fr.); and to MONNETIER, 1½ miles further (omnibus, 2 fr.), whence the ascent of the *Petit-Salève* (about 3,000 feet) may be made in half an hour, or that of the *Grand-Salève* (4,300 feet) in an hour and a half. The view from the former is beautiful, that from the latter far more so.

FRANCE.

PARIS. — "An American Family in Paris," though written for young people, is one of the best books about the city that we know of, either for preliminary reading, or as a companion in one's rambles through the French capital. The history of all the famous buildings is well told, and the illustrations, which are from French engravings, are admirable.

Hotels, etc. — When the price is stated at a hotel or *pension* as so much a day, it is always best to inquire whether "service" is included or not; otherwise one may find, when he settles his bill, a charge of a franc or more per day under that head.

Galignani's. — The tourist will do well to visit the Galignani Offices, 224 rue de Rivoli, soon after reaching Paris. It is a kind of Travellers' Exchange, where they are sure to obtain any information they may need during their stay in the city. The well-known newspaper, "*Galignani's Messenger*," to which we have several times referred above, has been published daily since 1814. It gives the latest news from the United States, Great Britain, and all parts of the world, with extracts from the leading articles of the American and English journals; also the list of passengers by each steamer to and from the United States. Under the head of "*Stranger's Diary*" are found daily the hours of admission to all places worthy of attention in Paris; and once a week a list of American and English visitors arriving in the city is published as a supplement to the paper.

There is also in the establishment a large Circulating Library, and a Reading Room comfortably fitted up and furnished with the principal American and European journals and reviews. In the book department may be found a good stock of standard English literature, guide-books, periodicals, etc.

Times and Terms of Admission to Museums, etc. — The Galleries of the *Louvre* and of the *Luxembourg* are open daily, except Monday, from 10 to 4; in summer, 9-5.

The *Hôtel Cluny*, daily (except Monday) 11-4½, by permission of the director, or on showing passport.

The *Tomb of Napoleon*, Mon., Tues., Thurs., and Sat., 12-3.

The *Conservatoire des Arts et Métiers*, daily, 10-4. Sun. and Thurs. free; other days, 1 fr.

The *Sainte Chapelle*, daily (except Mon. and Fri.), 12-4; free. Admission may sometimes be gained at other times for a fee.

The *National Library*. Reading-room, daily, 10-4; cabinet of coins, medals, etc., Tues., 10½-3½.

The *Mint*. Cabinet of medals, Tues. and Fri., 12-3; workshops, same hours, by permission previously obtained from the director.

The *Jardin des Plantes*. Botanical garden, open all day; zoölogical garden, 11-4 (in summer, 11-6); natural history museum, Tues. and Thurs., 2-5, Sund., 1-5, and by ticket on Tues., Thurs., and Sat., 11-2; hot-houses, by ticket, obtained from the director by showing passport.

The *Jardin d'Acclimatation*, daily till dusk; 1 fr. (Sund. and holidays, 50 c.)

Versailles. — Picture gallery, daily, except Mon., 12-4. The *Trianons*, Tues., Thurs., and Sun., 12-4 (usually at other times for a fee).

Sevres. — Collection of porcelain, daily, except holidays, 11-4; the *Musée Céramique*, on Thurs. only, by permission.

For some minor places of interest, and for possible changes in the above, *Galignani* may be consulted (see foot-note, p. 165, above.)

English Sunday Services. — American Episcopal Church of the Holy Trinity : rue Bayard, Avenue Montaigne ; Services, 11.30 A.M. and 4 P.M.

American Chapel : 21 rue de Berri, Champs Elysées ; service at 11 A. M.

English Episcopal Church : rue d'Aguesseau, opposite English Embassy, 39 rue du Faubourg St. Honoré ; 11.30, 3.30, and 8.

Church of England : Christ Church, Neuilly, corner Boulevards Eugène and Bineau ; 11 and 3.30.

Congregational Chapel : 23 rue Royale ; 11.30 and 7.30.

Wesleyan Chapel : rue Roquépine, adjoining 41 Boulevard Malesherbes ; 11.30 and 7.30 ; Wednesday, 7.30.

Church of Scotland : Chapelle de l'Oratoire, entrance by the Garden, 162 rue de Rivoli ; 11 and 3.

St. Joseph's Church, for English-speaking Catholics : 50 avenue de la Reine Hortense ; mass daily, at 7, 8, and 9 A.M., and Sunday at 10 ; sermons on Sunday, 10 and 3.

[For possible changes in hours of service, and for announcement of special preachers, see *Galignani's Messenger* for Saturdays.]

Hotel Carnavalet. — This building, the residence of Madame de Sévigné (p. 170), has been fitted up for the reception of the municipal library and collection of antiquities.

Shopping. — We may add to what we have said of shopping in Paris (p. 301), that the tourist, instead of calling in the aid of a *comprador* or *commissionaire* (concerning whom see on p. xxx.) when he has purchases to make, will do better to avail himself of the services of one of the American commission houses devoted to that line of business.

Those who are buying jewelry, watches, plate, bronzes, etc., should go at once to Tiffany & Co.'s, avenue de l'Opéra 36bis. The tourist will be always welcome here, whether he wishes to make purchases or not. For any articles he may buy he has the advantage of receiving a written guarantee which is good in New York ; and the goods can also be packed and shipped to the care of the New York house in transit to any part of the United States. The brilliant success of Tiffany & Co. at the French Exhibition of 1878 has caused a demand abroad for their "American-Japanese plate" which their utmost efforts can scarcely supply. Their work in this line displayed at the Exhibition excited the admiration of foreign connoisseurs and craftsmen, and, besides winning the gold medal and five other special awards, received the Grand Prize (the highest possible distinction), and secured for the head of the house the decoration of the Legion of Honor.

ITALY.

Books for the Tourist. — "Walks in Florence," by the Misses Horner, published in 1873, should be added to the books men-

tioned on page 199. Hans Andersen's "Pictures of Travel," "Poet's Bazaar," "Story of My Life," and "Improvisatore," abound in charming "pictures of travel," not only in Italy, but in Germany, Switzerland, and other countries of Europe.

ARONA (p. 200). — This old town (the best inn is the *Italia, o Post*) is chiefly remarkable for the *Colossal Statue of S. Carlo Borromeo*, which stands on a height about a mile and a half from the station and pier. It is 70 feet high, with a pedestal 42 feet high, and is of bronze, except the robe, which is of wrought copper. The head (to which one may climb by a kind of ladder, if he does not mind the heat and the bats that haunt the interior) is large enough to admit three persons. The statue was erected in 1697 in honor of the famous count-cardinal, Carlo Borromeo, who was born here in 1538.

ROME. — Under the new *régime* the city is being so rapidly revolutionized and "reconstructed" that the tourist who depends on the latest published descriptions is likely to exclaim, "Roma! Roma! Non è piu com'era!" A new Rome is fast rising, especially on the Quirinal and the Esquiline, with broad and handsome streets lined with modern mansions — a city of the nineteenth century confronting the mediæval metropolis and the more ancient classic ruins. Monasteries and convents are being appropriated for secular uses — for schools, barracks, or government offices — and one cannot predict where the next changes of the kind may be made. For the "latest news" in this line, and for the rules concerning admission to museums, galleries, etc., the tourist must depend on the landlord of his hotel, or on the local journals.

English Sunday Services. — English Episcopal Church, outside Porta del Popolo, first house on the left.

Trinity Church (Episcopal), Piazza San Silvestro.

American Church (Episcopal), St. Paul's within the Walls, Via Nazionale, corner of Via Napoli.

Free Presbyterian Service, outside the Porta del Popolo.

English Church in connection with the Colonial and Continental Church Society, No. 12, Vicolo d'Alibert.

English Catholic College, Via di Monserrato.

Scotch Catholic College, Via Quattro Fontane.

Irish Catholic College, Via del Quirinale.

United States Catholic College, Piazza Minerva.

DIARY. — The following schedule of leading museums, villas, etc., grouped according to the days on which they are accessible, may be of service for reference: —

Every day (except Sunday), Barberini, Capitol, Colonna, St. Luke, and Vatican Galleries. — Capitol, Kircherian, Lateran, and Vatican Museums. — Borghese (except Monday), Medici, and Mellini Villas.

Monday, Borghese, Corsini, and Spada Galleries, Pamphili Villa.

Tuesday, Doria Palace, Albani Villa.

Wednesday, Borghese, Rospigliosi, and Spada Palaces; Torlonia, and Wolkonski Villas.

Thursday, Corsini Palace, Dome of St. Peter's (from 8 till 10 A. M.), without order.

Friday, Borghese and Doria Palaces; Pamphili Villa.

Saturday, Rospigliosi and Spada Palaces; Borghese Museum.

Sunday, Capitol and Kircherian Museums, Palace of the Cæsars (free), and Borghese Villa.

For the following *permessi* are required:—

Dome of St. Peter's (except on Thursday, as above), and the *Crypt*, from Monsignor Teodoli, in the Sacristy, between 9 and 12.

Mosaic Manufactory, from Monsignor Teodoli.

Vatican Gallery and Museum, from the Major-domo at the Vatican, between 9 and 12.

THE ITALIAN LAKES.—For a short excursion we commend the following: From *Milan* by rail to *Como*; thence by steamer to *Bellaggio*. Spend the rest of the day and the night at the *Grande Bretagne Hotel*, visiting the *Villa Serbelloni* for the loveliest view in all Italy. Next morning, go by steamer to *Menaggio*, thence by omnibus to *Portenza* on *Lake Lugano*, and by steamer to *Lugano* (p. 203); either spending the afternoon and night there, or going on by steamer to *Ponte Tresa*, and by omnibus to *Luino* (*Hotel du Simplon*) on *Lake Maggiore*. From *Luino* go up the lake by steamer to *Locarno*, and down by the return boat to *Pallanza* (*Grand Hotel Pallanza*) or *Baveno* (*Hotel Beaurivage*). Visit the *Borromean Isles* (p. 204), and next morning take the steamer to *Arona*, and rail back to *Milan*. Tickets for the round trip, good for 15 days, are sold in *Milan* for 29 65 fr.; or 26.30 fr. with 2d class for the railway part. If you have time, go up *Lake Como* from *Bellaggio* to *Colico* and back (p. 202) before crossing to *Lake Lugano*. If you are meaning to leave Italy by the *St. Gothard* route, go down *Lake Maggiore* from *Luino* to *Pallanza* (or *Baveno*), and then up to *Locarno*, whence you take rail for *Biasca* (p. 201).

THE ASCENT OF VESUVIUS.—Return tickets from *Naples* to the *Crater*, railway fare included, may be bought for 25 fr. (30 fr. by night) at 42 Via Santa Brigida, *Naples*. The line is illuminated at night by the electric light.

ADDENDUM.

EDUCATIONAL AND VACATION TOURS.—Professor de Potter's tourist arrangements (see his advertisement) include some novel and attractive features well worthy the attention of our readers.

INDEX.

- Abbey Craig, 26, 27.
 Abbotsford, 34.
 Achenkirch, 196.
 Achensee, the, 196.
 Acherusia, Palus, 275.
 Acton, 57.
 Adelsberg, 195.
 Aeggischorn, the, 152.
 Aerlenbach, the, 141.
 Afton Down, 83.
 Agassizhorn, the, 140.
 Aghadoe, Ruins of, 4.
 Agnano, Lake of, 273.
 Ahr, Valley of the, 106.
 Ahrweiler, 106.
 Aigen, Chateau of, 186.
 Airola, 139.
 Aix-la-Chapelle, 99.
 Aix-les-Bains, 183.
 Alban Lake, 269.
 Alban Mount, 268.
 Albano, 269.
 Albinen, 153.
 Alpnach, 143.
 Alt-Eberstein, the, 118.
 Altenahr, 106.
 Altorf, 138.
 Alum Bay, 83.
 Amalfi, 279.
 Ambleside, 16.
 Ambras, Castle of, 197.
 Amiens, 173.
 Ampthill, 49.
 Amsteg, 138.
 Amsterdam, 96.
 Anapo (river), 281.
 Ancona, 283.
 Andeer, 134.
 Andermatt, 135, 138.
 Andernach, 107.
 Antwerp, 90.
 Aosta, 151.
 Apollinarisberg, the, 106.
 Appenweiler, 118, 119.
 Ardrihaig, 27.
 Arenfels, Castle of, 107.
 Arezzo (*Rom.* Arretium), 239.
 Argentièrre, 149.
 Arles (*Rom.* Arelas), 181.
 Arnheim, 95.
 Arquà, 227.
 Arthur's Seat, 32.
 Arveiron, Source of the, 150.
 Arzheim, 110.
 Assisi (*Rom.* Assisium), 241.
 Assmanshausen, 111.
 Asti, 210.
 Athens, excursion to, 280.
 Augsburg, 124.
 Avalon (Avilion), Vale of, 79.
 Avernus, Lake, 274.
 Avignon (*Rom.* Avenio), 179.
 Ayr, 20.
 Bacharach, 111.
 Baden (Austria), 193.
 Baden-Baden, 117.
 Baia (*Rom.* Baiæ), 274.
 Baldo, Monte, 205.
 Bâle (*Rom.* Basilea), 120, 129.
 Ballachulish, 29.
 Balloch, 23.
 Ballochmyle, Braes of, 20.
 Banavie, 29.

- Bangor, 9.
 Bannockburn, 26.
 Barberine, Cascade de la, 149.
 Bardonnèche, 183.
 Bartholomew, St., 187.
 Bassenthwaite Lake, 17.
 Bath, 81.
 Battle Abbey, 83.
 Baveno, 201, 204.
 Bazeilles, 158.
 Beauvais, 176.
 Bebbington, 12.
 Bebra Junction, 125.
 Beckenried, 137.
 Bedford, 49.
 Belfast, 7.
 Bellaggio, 202.
 Belle Alpe, the, 152.
 Bellinzona, 135, 139, 201.
 Ben A'an, 26.
 Ben Cruachan, 28.
 Ben Lomond, 24.
 Ben Nevis, 29.
 Ben Venue, 24, 26.
 Benledi, 25, 26.
 Benmore, 27.
 Ben-voirlich, 26.
 Berchtesgaden, 187.
 Bergamo, 211.
 Berlin, 126.
 Bernard (St.) the, 159.
 Bernardino Pass, 135.
 Berne, 145.
 Bernina Pass, 198.
 Betten Alp, the, 152.
 Bettws-y-Coed, 303.
 Biebrich, 112.
 Bilton Hall, 50.
 Bingen, 112.
 Birmingham, 55.
 Black Forest, the, 120.
 Black Lough, 4.
 Black Valley, 4.
 Blair-Athol, 31.
 Blanc, Mont, 149.
 Blarney Castle, 2.
 Blenheim Palace, 56.
 Bletchley, 49.
 Blocksberg, the, 194.
 Bodenach, 127.
 Bologna (*Rom.* Bcnonia), 228.
 Bonchurch, 84.
 Bonn, 104.
 Boppard, 110.
 Bormio, 197.
 Bornhofen, 110.
 Borromean Islands, 201, 204.
 Borrowdale, 17.
 Boston, 45.
 Bothwell Bridge, 22.
 Bothwell Castle, 23.
 Boulogne, 85.
 Bourges, 157, 178.
 Bouveret, 147.
 Bowness, 16.
 Bracklinn Falls, 25.
 Bradford, 41.
 Braid Hills, 33.
 Brandon's (Lord) Cottage, 4.
 Braubach, 110.
 Brenner Pass, 197, 201.
 Brescia, 211.
 Brest, 177.
 Briançon, 200.
 Bridge of Allan, 25.
 Brieg, 140, 152.
 Brienz, 142, 143.
 Brigg of Turk, 25.
 Brighton, 82.
 Brindisi (*Rom.* Brundisium)
 284.
 Bristol, 80.
 Britannia Tubular Bridge, 19
 303.
 Broadstairs, 75.
 Broek, 97.
 Brohl, 107.
 Bruges, 87.
 Brühl, or Briel, 193.
 Brünig Pass, 141, 143.
 Brunnen, 137.
 Brussels, 91.
 Buda, 193.
 Buochs, 137.
 Burns, Land of, 19.
 Bushy Park, 71.
 Bute, Kyles of, 27.
 Buxton, 84.

- Cadenabbia, 202.
 Caen, 176.
 Calais, 76, 85, 173.
 Caledonian Canal, 29.
 Callander, 25.
 Camaldoli, 275.
 Cambridge, 49.
 Cambuskenneth Abbey, 26.
 Camerlata, 201, 202.
 Campsie Hills, 26.
 Cane, Grotto del, 273.
 Cannes, 182.
 Canterbury, 73.
 Capel Curig, 303.
 Capellen, 109.
 Capolago, 203.
 Capri (*Rom.* Capreæ), 278.
 Capua, 270.
 Carisbrook, 83.
 Carisbrook Castle, 83.
 Carlisle, 18.
 Carlsruhe, 117.
 Carnarvon, 10.
 Caserta, 270.
 Castel, 113.
 Castellamare, 278.
 Castle Rigg, 17.
 Cat, Castle of the, 110.
 Catania, 280.
 Caub, 111.
 Cavo, Monte, 268.
 Cawdor Castle, 30.
 Cenis, Mont, 183, 200.
 Certosa, La (near Pavia), 209.
 Cervin, Mont, 151.
 Chambéry, 183.
 Chamouni, 149.
 Chapeau, the, 149.
 Charlecote, 53.
 Chartres, 176, 177.
 Chartreuse, La Grande, 183.
 Châtillon, 151.
 Chatsworth, 84.
 Chaudefontaine, 94.
 Cheltenham, 56.
 Cherbourg, 177.
 Chester, 12.
 Chester-le-Street, 37.
 Chiavenna, 135.
 Chichester, 80.
 Chiemsee, the, 185.
 Chillon, Castle of, 148.
 Civita Vecchia, 239.
 Clarens, 148.
 Clifton, 80.
 Cloisterham (Rochester), 73.
 Clyde, Falls of the, 23.
 Coblenz, 108.
 Coilantogle Ford, 25.
 Coire, 132, 134.
 Col de Balme, the, 148.
 Col de la Forclaz, the, 148.
 Col di Tenda, 200.
 Colico, 135, 197, 202.
 Cologne, 100.
 Como, 202, 203.
 Como, Lake of, 135, 198, 202.
 Constance, 131.
 Constance, Lake of, 131.
 Conway, 10.
 Corfu, 280.
 Cork, 2.
 Corpach, 29.
 Cortona, 240.
 Coventry, 50.
 Cowes, 83.
 Creil, 176.
 Crinan Canal, 27.
 Crystal Palace, 71.
 Culloden Moor, 30.
 Culoz, 183.
 Dala, the, 153.
 Danube, the, 185, 189, 193.
 Darmstadt, 114.
 Delft, 95.
 Delfthaven, 95.
 Derwentwater, 17.
 Desenzano, 205.
 Devil's Bridge, 138.
 Devil's Punch Bowl, 6.
 Dieppe, 176.
 Dijon, 156.
 Dissentis, 135.
 Domo d'Ossola, 200.
 Doncaster, 43.
 Dover, 76.
 Drachenfels, the, 104, 105.

- Dresden, 126.
 Dryburgh Abbey, 34.
 Dublin, 6, 303.
 Dulwich, 72.
 Dumbarton, 23.
 Dumfries, 19.
 Dunblane, 25.
 Duncraggan, 25.
 Dunloe, Gap of, 3.
 Dunluce Castle, 8.
 Dunmail Raise, 16.
 Dunoan, 27.
 Durham, 36.
 Düsseldorf, 95.

 Easdale, 27.
 Eastham, 12.
 Eaton Hall, 15.
 Ebenezer, 188.
 Eddystone Lighthouse, 81.
 Edinburgh, 31, 304.
 Eggischorn, the, 152.
 Ehrenbreitstein, 109.
 Ehrenfels, Castle of, 112.
 Ehrenthal, 110.
 Eiger, the, 152.
 Eisenach, 125.
 Ellen's Isle, 24.
 Ellisland, 19.
 Elstow, 49.
 Eltville, 112.
 Ely, 47.
 Empoli, 242.
 Ems, 110.
 Engadine, the, 136, 198.
 Enge, the, 146.
 Engers, 108.
 Epemay, 158.
 Erfurt, 125.
 Erpel, 106.
 Erpelerlei, the, 106.
 Etna, Mount, 281.
 Eton, 70.
 Exeter, 79.
 Eyrs, 197.

 Fachbach, 110.
 Falkenburg, Castle of, 111.
 Faulhorn, the, 143.

 Feldberg, the, 120.
 Ferney, 147.
 Ferrara, 227.
 Fiesole (*Rom.* Fæsulæ), 238.
 Fingal's Cave, 28.
 Finster-Aarhorn, the, 140.
 Flégère, the, 149.
 Florence, 232.
 Fluelen, 135, 138.
 Fontainebleau, 157.
 Forclaz, the, 148.
 Fort Augustus, 30.
 Fountains Abbey, 37.
 Foyers, Falls of, 30.
 Fox How, 16.
 Frankenburg, the, 100.
 Frankfort-on-the-Main, 113.
 Frascati, 268.
 Freiburg (in Baden), 119.
 Fremersburg, the, 118.
 Freshwater Bay, 83.
 Freyburg (Switzerland), 146.
 Friedrichshafen, 124, 131.
 Frohnalp, the, 137.
 Frouard, 158.
 Frütigen, 152.
 Furca Pass, the, 139.
 Fürstenberg, Castle of, 111.
 Fusaro, Lake of, 275.

 Gad's Hill, 73.
 Gaisberg, the, 186.
 Galenstock, the, 152.
 Gall, St., 131.
 Garda, Lake, 201, 205, 214.
 Gargnano, 205.
 Geisenheim, 112.
 Gemmi Pass, the, 152.
 Geneva, 147, 156, 310.
 Geneva, Lake of, 146, 147.
 Gênevve, Mont, 200.
 Genoa, 210.
 Geroldsau, Valley of, 118.
 Gersau, 137.
 Ghent, 89.
 Giant's Causeway, 8.
 Giardini, 280.
 Giessbach Falls, 142.
 Gilgen, St., 188.

- Giswyl, 143.
 Glacier, Aletsch, 152.
 Glacier de Talèfre, 149.
 Glacier des Bois, 149.
 Glacier des Bossons, 150.
 Glacier, Gorner, 151.
 Glacier of the Rhone, 139, 151.
 Glacier of Rosenlaui, 143.
 Glacier, Viesch, 152.
 Glaciers, Grindelwald, 144.
 Glaciers of the Aar, 140.
 Glasgow, 21.
 Glastonbury, 79.
 Glencoe, 29.
 Gloggnitz, 194.
 Gloucester, 56.
 Gmünd, 184.
 Gmunden, 188.
 Goar, St., 110.
 Goarshausen, St., 110.
 Godshill, 83.
 Gorner Grat, the, 151.
 Gossensass, 197.
 Gotha, 125.
 Gothard (St.) Road, 135, 138.
 Grand-Salève, the, 310.
 Grasmere, 16.
 Gratz, 195.
 Gravelotte, 158.
 Greenock, 27.
 Greenwich, 72.
 Greta Hall, 17.
 Grimsel, the, 140.
 Grindelalp, the, 143.
 Grindelwald, 144.
 Groenendael, 92.
 Grotta Ferrata, 268.
 Grumello, 205.
 Gutenfels, Castle of, 111.
 Guttanen, 141.
 Haarlem, 96.
 Haddon Hall, 84.
 Hague, the, 95.
 Hamilton Palace, 22.
 Hammerstein, 107.
 Hampton Court, 70.
 Handeck, Falls of the, 141.
 Harrogate, 38.
 Harrow-on-the-Hill, 72.
 Harwich, 86.
 Hasli, Vale of, 141.
 Hassop, 84.
 Hastings, 82.
 Havre, 176.
 Haworth, 42.
 Hawthornden, 33.
 Heidelberg, 115.
 Heimbürg, Castle of, 111.
 Heimweh-Fluh, the, 142.
 Heisterbach, 105.
 Hellbrunn, 186.
 Herculaneum, 276.
 Hereford, 80.
 Hietzing, 192.
 High Tor, 85.
 Himmelreich, 120.
 Hinter-Rhein, the, 135.
 Hochwiden, the, 197.
 Hohbühl, the, 142.
 Hohenheim, 185.
 Höllenthal, the, 120.
 Holyhead, 9.
 Holyrood Palace, 32.
 Holywell, 11.
 Holzkirchen, 196.
 Homburg, 114.
 Horgen, 132.
 Horger Egg, the, 132.
 Hospenthal, 138.
 Howth, 7.
 Hucknall, 43.
 Hummelsberg, the, 106.
 Icolmkill, 28.
 Idria, Mines of, 195.
 Imhof, 141.
 Immensee, 132.
 Inellan, 27.
 Innsbruck, 196.
 Interlachen, 142, 310.
 Invergarry Castle, 30.
 Inverness, 30.
 Inversnaid, 24.
 Iona, 28.
 Ischl, 188.
 Isel, 197.
 Isco, 205.

Iseo, Lake of, 204.

Jardin, the, 149.

Jenbach, 196.

Jochpass, the, 141.

Johannisberg, 112.

Julier Pass, the, 136.

Jungfrau, the, 144, 152.

Kahlenberg, the, 193.

Kaiserberg, the, 106.

Kaiserstuhl, the, 143.

Kandersteg, 152.

Karlsruhe, the, 108.

Kehl, 118.

Keighley, 42.

Kendal Junction, 16.

Kenilworth, 51.

Keswick, 17.

Kew, 71.

Kidderminster, 55.

Killarney, 3.

Killarney, Lakes of, 4.

Killiecrankie, Pass of, 31.

Kimbolton Castle, 50.

Kingstown, 8.

Kippenross, 25.

Kirk Alloway, 20.

Kleine Rugen, the, 142.

Klosterneuburg, 193.

Königssee, the, 187.

Königsstuhl, the, 116.

Königswinter, 104.

Kreuth, 196.

Kreuzberg, the, 104.

Kufstein, 196.

Kühkopf, the, 108.

Küssnacht, 132.

Kyles of Bute, 27.

Laach, Abbey of, 107.

Laacher See, 107.

Lahneck, 109.

Lake of the Dead, 140.

Lambach, 187.

Lanark, 23.

Landeck, 197.

Lanser Kopfe, the, 197.

Laufen, Castle of, 131.

Lausanne, 146.

Lauterbrunnen, 144.

Laveno, 203.

Laxenburg, 192.

Leamington, 53.

Leeds, 41.

Leghorn, 245.

Leicester, 13.

Leipsic, 125.

Leman, Lake, 146, 147.

Leopoldsberg, the, 193.

Leuk, 153.

Leukerbad, 153.

Leven, Vale of, 24.

Leyden, 96.

Lichfield, 76.

Lichtenthal, 118.

Liebeneck, Château of, 110.

Liebenstein, Castle of, 110.

Liège, 93.

Limone, 205.

Lincoln, 43.

Lindau, 124, 131.

Linz (Austria), 188.

Linz (on the Rhine), 106.

Liverpool, 11.

Llanberis, 303.

Llanrwst, 303.

Locarno, 135, 201, 204.

Loch Achray, 25.

Loch Defour, 30.

Loch Katrine, 24.

Loch Lochy, 29.

Loch Lomond, 24.

Loch Ness, 30.

Loch Oich, 29.

Loch Venachar, 25.

Lodore Falls, 17.

Loitsch, 195.

London, 57, 305.

cemeteries, 68.

churches, 63.

eminent preachers, 307.

hotels, 58.

miscellaneous memoranda,

68, 306.

monuments, 67.

museums, 65.

parks, 66, 308.

- London, Parliament Houses, 63.**
 public buildings, 66.
 St. Paul's, 62.
 tourist agencies, 306.
 Tower, 62.
 Westminster Abbey, 61.
Lorch, 111.
Loughrigg Fell and Tarn, 16.
Louvain, 93.
Lovere, 205.
Löwenburg, the, 105.
Lucca, 244.
Lucerne, 130.
 Lucerne, Lake of, 136.
Lucrinus, Lacus, 274.
Lugano, 201, 203.
 Lugano, Lake of, 203.
Luino, 203, 204.
Lungern, 143.
 Lungern Lake, 143.
 Iurlei, the, 110.
 Lüttschine, the, 144.
Luxembourg, 94.
Lyons (*Rom.* Lugdunum), 156,
 179.
Macgillicuddy's Reeks, 4.
Macon, 156.
Magadino, 135, 201.
Magenta, 207.
Maggiore, Lake, 135, 203.
Maiden Castle, 37.
Maienwand, the, 140.
Malines, 91.
Mallow, 6.
Malmaison, 172.
Mals, 197.
Manchester, 80.
Mangerton, Mt., 6.
Mannheim, 115.
Mantua, 214.
Margate, 75.
Märjensee, the, 152.
Marksburg, Castle of, 110.
Marseilles (*Rom.* Massilia), 157,
 182.
Martigny, 148, 151, 200.
Martin, St., 148.
Masson, the, 85.
Matlock Bath, 85.
Matterhorn, the, 151.
Matterjoch, the, 151.
Mauchline, 19.
Mausthurm, the, 112.
Mauvais Pas, the, 149.
Mayence, 113.
Mechlin, 91.
Mehlem, 103, 104.
Meiringen, 141.
Melrose, 34.
Menaggio, 203.
Menai Bridge, 9.
Menteith, Vale of, 26.
Mentone, 183.
Mer de Glace, the, 149.
Messina, 280.
Metz, 157.
Mézières, 158.
Milan, 207.
Miniato, San, 238.
Miramar, Chateau of, 196.
Miseno, Capo (*Rom.* Misenum),
 275.
Modane, 183.
Modena (*Rom.* Mutina), 229.
Mölk, or Melk, 189.
Monaco, 183.
Mönch, the, 144, 152.
Monkstown, 2.
Monnetier, 310.
Monreale, 282.
Montanvert, 149.
Montgomery, Castle of, 20.
Montmédy, 158.
Montreux, 148.
Monza, 201.
Mori, 201.
Mornex, 310.
Moritz, St., 136.
Morningside, 33.
Mossgiel, 19.
Motterone, Monte, 204.
Mouse, Castle of the, 110.
Mouse Tower, the, 112.
Muckross Abbey, 5.
Mugby Junction, 50.
Muirtown, 30.
Mulhausen, 119, 157

- Mull, Isle of, 28.
 Munich, 123.
 Munoth, Castle of, 131.
 Murano, 226.
 Murg, 133.
 Mürren, 145.
 Mürrzuschlag, 194.

 Namur, 94.
 Nancy, 157.
 Naples, 270.
 Naples, excursions from, 272.
 Needles, the, 83.
 Netley Abbey, 82.
 Neuchâtel, 153.
 Neuchâtel, Lake of, 153.
 Neu-Eberstein, Castle of, 118.
 Neuhaus, 145.
 Neuhausen, 130.
 Neu-Katzelnbogen Castle, 110.
 Neuwied, 107.
 Neville's Cross, 37.
 Newby Bridge, 16.
 Newcastle-on-Tyne, 34.
 Newhaven, 85.
 Newport, 83.
 Newstead Abbey, 43.
 Nice, 182.
 Nicolas, St., 150.
 Nicolosi, 281.
 Niederheimbach, 111.
 Niederwerth, 108.
 Nîmes (or Nîmes), 157, 180.
 Nollen, the, 140.
 Nonnenwerth, 106.
 Norwich, 76.
 Nottingham, 43.
 Novara, 207.
 Nuovo, Monte, 274.
 Nuremberg, 121, 128.

 Oban, 28.
 Oberalp, the, 135.
 Oberlahnstein, 109.
 Oberwesel, 111.
 Oberwinter, 106.
 Ochil Hills, 26.
 Ockenfels, 106.
 Oelberg, the Great, 105.

 Ofen (Buda), 193.
 Olney, 49.
 Oos, 117.
 Orléans, 157, 178.
 Orta, 204.
 Orta, Lake of, 204.
 Orte, 284.
 Ortlér, the, 198, 204.
 Orvieto, 284.
 Ostend, 86.
 Osterspay, 110.
 Oxenholme, 16.
 Oxford, 56.

 Padua (*Rom.* Patavium), 215.
 Pæstum, 280.
 Paisley, 21.
 Palermo, 282.
 Pallazuola, 269.
 Paris, 158, 310.
 boulevards, 168.
 cemeteries, 168.
 churches, 160.
 English Sunday services
 311.
 fountains, 167.
 hotels, 158.
 miscellaneous memoranda,
 169, 310.
 monuments, 167.
 museums, 165.
 palaces, 162.
 parks, 168.
 public buildings, 164.
 public squares, etc., 167.
 Parma, 230.
 Passage, 2.
 Passau, 189.
 Patscher Kofl, the, 197.
 Pavia, 209.
 Pelago, 239.
 Pellegrino, Monte, 282.
 Pen-Caer-Gybi, 9.
 Penrith, 18.
 Pepinster, 94.
 Perugia (*Rom.* Perusia), 240.
 Peschiera, 201, 205, 212.
 Pesth, 193.
 Peterborough, 45.

- Petersau Island**, 112.
Petersberg, the, 105.
Petit-Salève, the, 310.
Pfalz, the, 111.
Pfeffers, Gorge of, 131, 133.
Piacenza, 231.
Pignerol, or **Pinerolo**, 200.
Pilate (**Pilatus**), **Mt.**, 130.
Pisa, 242.
Pistoja (*Rom.* **Pistoria**), 231
Pitlochrie, 31.
Piz Languard, the, 198.
Plymouth, 81.
Pompeii, 276.
Pontassieve, 239.
Ponte a Serraglio, 245.
Pontresina, 136, 198.
Porlezza, 203.
Portrush, 8.
Portsmouth, 82.
Poschiavo, 198.
Posilipo, Grotto of, 272.
Pozzuoli (*Rom.* **Puteoli**), 273.
Potsdam, 126.
Prague, 127.
Pratomagno (**Mt.**), 239.
Presburg, 193.
Prese, La, 198.
Purple Mountain, 4.

Queenstown, 1.

Ragatz, 133.
Ramsgate, 75.
Rapperschwyl, 133.
Ratisbon, or **Regensburg**, 122,
 128, 309.
Ravenna, 282.
Realp, 139.
Reichenau, 135.
Reichenbach Falls, 141, 143.
Remagen, 106.
Remo, San, 183.
Renton, 24.
Resina, 275.
Rheims, 158.
Rheineck, 107.
Rheinfels, 110.
Rheingau, the, 112.

Rheinstein, Castle of, 111
Rheinwaldthal, the, 135.
Rhense, 110.
Rhine, Falls of the, 131.
Rhöndorf, 105.
Richmond, 71.
Rieder Alp, the, 152.
Riffelberg, the, 150.
Rigi, the, 136.
Rimini (*Rom.* **Ariminum**), 284.
Ringgenberg, the, 142.
Ripon, 38.
Riva, 201.
Rob Roy's Prison, 24.
Rocca di Papa, 268.
Rochester, 73.
Rolandseck, 105.
Romanshorn, 131.
Rome, 245.
 Baths of Caracalla, 261
 Capitol, the, 257.
 churches, 250-255.
 Coliseum, the, 259.
 excursions from, 266.
 Forum, the, 258.
 hotels, 246.
 Lateran, the, 249.
 palaces, 264.
 Pantheon, the, 261.
 St. Peter's, 247.
 tombs, 262.
 Vatican, the, 255.
Rorschach, 131, 132.
Rosa, Monte, 151, 204, 206.
Rosengarten, 115.
Rosenheim, 196.
Rosenhügel, the, 134.
Rosenlauri, Baths of, 143.
Rosenstein, 185.
Roslin Castle and Chapel, 33
Rotherham, 43.
Rothsay, 27.
Rotterdam, 95.
Rouen, 173.
Rougemont Castle, 80.
Rousseau's Island, 147.
Rowardennan Pier, 24.
Rowsley, 84.
Rüdesheim, 112.

- Rueil, 172.
 Rugby, 50.
 Rütli, the, 138.
 Rydal Mount, 16.
 Ryde, 83, 84.

 Salerno (*Rom.* Salernum), 279.
 Salève, Mont, 310.
 Salford, 81.
 Salisbury, 77.
 Sallanches, 148.
 Saltaire, 42.
 Salvador, Monte San, 203.
 Salzburg, 185.
 Salzig, 110.
 Salzkammergut, the, 187.
 Samaden, 136, 198.
 San Remo, 183.
 Sargans, 133.
 Sarnen, 143.
 Sarnico, 205.
 Sarum, Old, 77.
 Scarborough, 85.
 Schänze, the, 146.
 Schadenberg, the, 142.
 Schafberg, the, 188.
 Schaffhausen, 131.
 Scheideck, the Great, 141.
 Scheideck, the Little, 144.
 Schevelingen, 96.
 Schiedam, 95.
 Schneehorn, the, 136.
 Schönberg, Castle of, 111.
 Schönbrunn, 192.
 Schrainbach, Fall of the, 187.
 Schreckhorn, the, 144.
 Schyn Pass, the, 136.
 Schynige Platte, the, 142.
 Sedan, 158.
 Segontium, 10.
 Sejanus, Grotto of, 273.
 Sermione (*Rom.* Sirmio), 205.
 Seil Island, 27.
 Sesto Calende, 201, 203.
 Sèvres, 170.
 Shakespeare's Cliff, 76.
 Sheffield, 42.
 Sherwood Forest, 43.
 Shoterly, 54.

 Sibyl, Cave of the, 274.
 Sidelhorn, the Little, 141.
 Siebengebirge, the, 104.
 Siena (*Rom.* Sena Julia), 242.
 Sierre, 150, 153, 200.
 Simplon Road, 148, 200, 209.
 Skerries, the, 8.
 Skiddaw, 17.
 Slough, 70.
 Snowdon, Mt., 303.
 Soissons, 158.
 Solfatara, the, 273.
 Solferino, 205.
 Sömmering, or Semmering Pass,
 194, 202.
 Sonneck, Castle of, 111.
 Sorrento, 278.
 Southampton, 81.
 Spa, 94.
 Spires, 115.
 Splügen, 134, 135.
 Splügen Pass, 132.
 St. Alban's, 72.
 St. Bartholomew, 187.
 St. Bernard, the, 151.
 St. Cloud, 170.
 St. Denis, 172.
 St. Gall, 131.
 St. Germain-en-Laye, 171.
 St. Gilgen, 188.
 St. Goar, 110.
 St. Goarshausen, 110.
 St. Gothard Road, 135, 138,
 201, 310.
 St. Martin, 148.
 St. Moritz, 136.
 St. Nicolas, 150.
 St. Théodule Pass, 151.
 St. Wolfgang, 197.
 Staffa, 28.
 Stahleck, Castle of, 111.
 Stalden, 155.
 Staubbach, Fall of the, 145.
 Stelvio Pass, 197, 202.
 Sternberg, Castle of, 110.
 Stirling, 26.
 Stoke Pogis, 70.
 Stolzenfels, 109.
 Stonehenge, 77.

- Strasbourg, 118, 157.
 Stratford-on-Avon, 53, 305.
 Stresa, 201, 204.
 Strobl, 188.
 Stronachlachar Pier, 24.
 Studley Royal, 37.
 Stufe di Nerone, 274.
 Stuttgart, 184.
 Surettahorn, the, 136.
 Susten, 141, 153.
 Sydenham, 71.
 Syracuse, 281.
 Taormina, 280.
 Tarbert, 27.
 Tarbet, 24.
 Tarbolton, 21.
 Tegernsee, 196.
 Terni, 242.
 Tell's Chapel, 138.
 Tête Noir, the, 148.
 Tewkesbury, 56.
 Thionville, 158.
 Thun, 145.
 Thun, Lake of, 145.
 Thurmberg, the, 142.
 Thurnberg, Castle of, 110.
 Thusis, 134, 136.
 Tiefenkasten, 136.
 Tirano, 198.
 Tivoli (*Rom. Tibur*), 269.
 Todtensee, the, 140.
 Tor Castle, 29.
 Tor Hill, 79.
 Torc Cascade, 5.
 Torcello, 227.
 Torquay, 81.
 Toulon, 182.
 Trasimeno, Lake, 240.
 Traunfall, the, 187.
 Traunsee, the, 188.
 Trefriw, 303.
 Trent, or Trento, 201.
 Trèves, 94, 109.
 Trient, 149.
 Trieste (*Rom. Tergeste*), 195.
 Trosachs, the, 25.
 Troyes, 157.
 Turin, 206.
 Tusculum, 268.
 Twickenham, 71.
 Uam-Var, 26.
 Uetliberg, the, 132.
 Ulm, 124.
 Unspunnen, 142.
 Uri, Bay of, 137.
 Urner-loch, the, 138.
 Urquhart Castle, 30.
 Utrecht, 97.
 Vallombrosa, 238.
 Valorcine (or Val Orsine), 149.
 Val Tournanche, 151.
 Vaucluse, 180.
 Venice, 216.
 Ventnor, 83.
 Verona, 212.
 Versailles, 171.
 Verviers, 94, 98.
 Vesuvius, 275.
 Vevay, 147.
 Via Mala, the, 134.
 Vicenza (*Rom. Vicetia*), 214.
 Vichy, 157, 179.
 Viège, 150.
 Vienna, 189.
 Vienna, routes to, 184.
 Viesch, 152.
 Vietri, 279.
 Villafranca, 213.
 Villeneuve, 147.
 Vincennes, 170.
 Virgil, Tomb of, 272.
 Visp, or Vispach, 150, 152.
 Vitznau, 136.
 Vorder-Rhein, the, 135.
 Wallenstadt, 133.
 Wallenstadt, Lake of, 133.
 Warrington, 16.
 Warwick, 52.
 Warwick Castle, 53.
 Waterloo, Field of, 92.
 Weggis, 136.
 Weimar, 125.
 Weinheim, 114.
 Weissenthurm, 107.

- Weisshorn, the, 152.
 Wells, 78.
 Welnich, 110.
 Wengern Alp, the, 144.
 Wetterhorn, the, 144.
 Wharnccliffe Lodge, 43.
 Wiesbaden, 112.
 Wight, Isle of, 83.
 Wilton, 77.
 Winchester, 77.
 Windermere Lake, 16.
 Windsor, 70.
 Winifred's (St.) Well, 11.
 Wittenberg, 126.
 Woerth, 158.
 Wolfgang, St., 188.
 Wolfgangsee, the, 188.
 Wolfsbrunnen, the, 116.
 Wolverhampton, 55.
 Woodstock, 56.
 Woolwich, 72.
 Worcester, 55.
 Worms, 115.
 Würzburg, 121.
 Yarmouth, 83.
 Yberg, the, 118.
 York, 38, 291.
 Zermatt, 150.
 Zug, 132.
 Zürich, 132.

ADDENDA.

 These names occur in the "Traveller's Calendar" and the "Appendix."

- Annecy, 288.
 Antignano, 295.
 Appenzell, 291.
 Arona, 312.
 Avellino, 296.
 Batersalp, the, 291.
 Brà, 292.
 Bruck, 290.
 Chepstow, 304.
 Ebenalp, the, 293.
 Echternach, 296.
 Egeri, Lake of, 294.
 Einsiedeln, 288.
 Engstlenalp, the, 291.
 Ennetegg, 292.
 Entlebuch, the, 292.
 Foggia, 289.
 Genazzano, 289.
 Genzano, 297.
 Guildford, 309.
 Hal, 296.
 Laura, 296.
 Lichtenstein, 296.
 Londonderry, 302.
 Loreto, 294.
 Lugo, 292.
 Manfredonia, 289.
 Mariabrunn, 293.
 Mariazell, 290.
 Massa Lubrense, 292.
 Mercogliano, 296.
 Moncalieri, 293.
 Monmouth, 304.
 Mons, 296.
 Mont Joli, 292.
 Monte Vergine, 296.
 Morgarten, the, 294.
 Merville, 300.
 Münster, 293.
 Näfels, 289.
 Nebelhöhle Cavern, 296.
 Nepomuk, 289.

Nivelles, 293.

Oberammergau, 290.

Pilsen, 289.

Rapallo, 290.

Rautifelder, the, 289.

Reutlingen, 296.

Rosalien Capelle, 292.

Ross, 304.

Sachseln, 291.

Schüpfheim, 290.

Seealp, the, 291.

Sempach, 290.

Spezia, 292.

Stadthalp, the, 292.

St. Moritz (Valais), 293.

Tannalp, the, 292.

Tintern Abbey, 304.

Varallo, 291.

Vire, 291.

Vlaardingen, 289.

Wädenswyl, 288.

Walcourt, 296.

Weissbad, 291.

Wertheim, 293.

Wesen, 289.

Wildkirchli, 293.

Wye, the, 304.

Ypres 292.

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